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ABSTRACT

Organized according to prescribed goals and learning outcomes determined for the province of British Columbia, the teaching techniques and learning activities presented in this resource guide are designed to be used in conjunction with specific eighth grade textbooks. The suggested teaching methods develop the four areas of language arts through a number of classroom activities that include small group discussions; sentence, paragraph, and story writing; listening activities; crossword puzzles; speech and drama assignments; and reading activities. The guide also lists the textbooks on which the activities are based, discusses related administrative concerns such as time allotment, defines the purpose of the resource section, and presents techniques for student evaluation. (MAI)

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PROVINCE OF BRITISH COLUMBIA

MINISTRY OF EDUCATION

DIVISION OF EDUCATIONAL PROGRAMS — SCHOOLS
CURRICULUM DEVELOPMENT BRANCH

ENGLISH 8

Victoria, B.C.
1977

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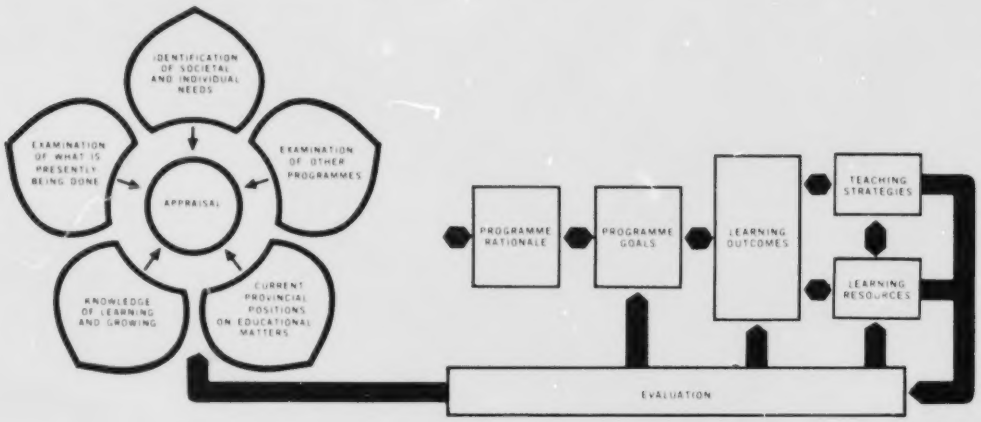
INTRODUCTION

The Curriculum Development Branch uses the following model in developing programs:



Using this model, two types of documents for secondary English have been produced:

The first, and most important, is the **English 8-12** guide.

The second is this **English 8 Guide-Resource** which contains a list, drawn from the **English 8-12** guide, of experiences, knowledge, skills, and attitudes appropriate to English 8, as well as useful ideas for teaching and evaluating student performance.

These two documents and an expanded version of the model are obtainable by English teachers from:

Publication Services Branch
Ministry of Education
Parliament Buildings
Victoria, British Columbia
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ENGLISH 8 PRESCRIBED TEXTS

LANGUAGE

Action English 1. Plattor. Gage.
Action English 2. Lawrence. Gage
The Dynamics of Language 1. Glatthorn, et al. Heath.
The Gage Canadian Dictionary (Senior Edition). Gage.
The Language of Man 1. Littell and Littell. Book Society.
Word Play. Nurnberg. Dell.

NOVELS

Boss of the Namko Drive. St. Pierre. McGraw-Hill. Ryerson.
Copper Sunrise. Buchan. Scholastic.
Have Space Suit-Will Travel. Heinlein. Signet.
I Heard the Owl Call My Name. Craven. Clarke, Irwin.
Jamie. Bennett. Bantam.
Light a Single Candle. Butler. Simon and Schuster.
Moonfleet. Falkner. Macmillan.
The Light in the Forest. Richter. Bantam.
The Outsiders. Hinton. Dell.
The Red Pony. Steinbeck. Bantam.
The Snow Goose. Gallico. McClelland & Stewart.

MYTHOLOGY

Deeds of Gods and Heroes. Creighton. Macmillan.
The Magnificent Myths of Man. Clifford and Fay. Book Society.

SHORT STORIES AND NON-FICTION

Anne Frank: The Diary of a Young Girl. Frank. Doubleday.
Focus. Bremner. Nelson.
Man in the Fictional Mode 1. Haupt. Book Society.
Ventures 1. Winter. Nelson.
Ventures 2. Winter. Nelson.

POETRY

Man in the Poetic 1. Zweigler. Book Society.
Reflections on a Gift of Watermelon Pickle. Dunning, et al. Gage.
The Leaf Not the Tree 1. Cameron and Plattor. Gage.
The Second Century Anthologies of Verse, Book 1. Charlesworth. Oxford University Press.

DEVELOPMENTAL READING

These materials are prescribed for use from grade 8 to grade 10.

Advanced Skills in Reading, Book I, II, and *III* (Canadian Edition). Gainsburg, et al. Collier Macmillan.

Be a Better Reader I, II, III, and *IV* (Second Canadian Edition). Smith, et al. Prentice-Hall.

Success in Reading, Book 1, 2, 3, 4, 5, and *6.* Shafer, et al. General Learning.

Tactics in Reading A and *B.* Kneer, et al. Gage.

Tactics in Reading, Card Kit I and *II.* Niles, Olive, et al. Gage.

ENGLISH 8 PRESCRIBED TEXTS
TEACHERS' EDITIONS

Many of the prescribed texts have excellent teachers' editions presenting a multitude of ideas for using the text in the classroom. Unless otherwise indicated, all teachers' editions are available **at cost** from:

Publication Services Branch
Ministry of Education
Parliament Buildings
Victoria, British Columbia
V8V 1X4

LANGUAGE

Action English 1, Teaching Notes. Plattor. Gage. (A 59-page booklet)

Action English 2, Teaching Notes. Lawrence. Gage. (A 59-page booklet)

The Dynamics of Language 1, Teachers' Edition. Glatthorn, et al. Heath. (An annotated version of the text with a 92-page introductory teachers' manual)

The Dynamics of Language 1, Student Workbook. Glatthorn, et al. Heath. (Available only from D.C. Heath)

The Dynamics of Language 1, Teachers' Edition of the Student Workbook. Glatthorn, et al. Heath. (Available only from D.C. Heath)

The Dynamics of Language 1, Transparency Masters. Martin. Heath. (Available only from D.C. Heath)

The Language of Man 1, Teachers' Manual. Neary. Book Society. (A 63-page illustrated paperback)

SHORT STORIES AND POETRY

A Teachers' Manual for the Second Century Anthologies of Verse, Book 1. Charlesworth. Oxford University Press. (A 111-page paperback booklet)

Man in the Fictional Mode 1, Man in the Poetic Mode 1, Teachers' Manual. Summerfield. Book Society. (A 204-page paperback that also includes notes on **Man in the Dramatic Mode 1** and **Man in the Expository Mode 1.** The notes for **Man in the Dramatic Mode 1** can be useful for handling the developmental drama recommended in **The Language of Man 1.**)

DEVELOPMENTAL READING

Advanced Skills in Reading, Book I, II, and *III, Teachers' Annotated Edition.* Gainsburg, et al. Collier-Macmillan. (An annotated version of the text)

Be a Better Reading I, II, III, and *IV, Teachers' Edition.* Smith, et al. Prentice-Hall. (An annotated version of the text)

Guidebook for Tactics in Reading A and *B.* Kneer, et al. Gage. (An annotated version of the text)

Success in Reading, Book 1, 2, 3, 4, 5, and *6, Teachers' Edition.* Shafer, et al. General Learning. (An annotated version of the text)

RELATED ADMINISTRATIVE CONCERNS

TIME ALLOTMENT

The **Administrative Bulletin for Secondary Schools** (p. 18) recommends that between 16 and 24 per cent of the school year should be allocated to English 8. The goals and learning outcomes for English 8 are extensive and cannot be effectively achieved in under 16 per cent of the total time.

MARKING

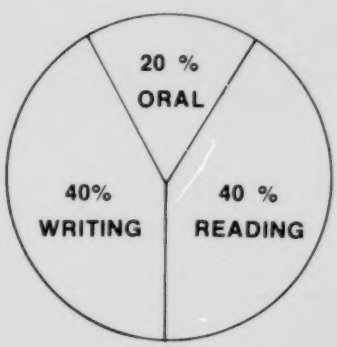
Language B.C. recommends that one written assignment should be marked and returned to students each week. An important qualification made is:

> HOWEVER, time must also be allowed for teachers at all levels to mark such assignments thoroughly and effectively.
>
> **Test Results** (p. 92)

If additional marking time is not available, one written assignment should be marked and returned to the students once every three weeks during a full-year course (approximately 12 assignments in total).

TIME ALLOTMENT

Of the class time allowed for student activity, approximately 20 per cent should be allowed for instruction and practice in oral activities (speaking and listening) leaving 40 per cent for instruction and practice in writing and 40 per cent for instruction and practice in reading. The study of literature and media should be integrated into the time spent in learning the skills of listening, speaking, reading, and writing.



RESOURCE SECTION

UNLESS THIS PAGE IS READ THE RESOURCE SECTION MAY BE MISUNDERSTOOD

1. The resource sections are a set of **ideas** for using prescribed texts to meet the goals and learning outcomes of the **English 8-12** guide. They are neither course outlines nor sets of unit outlines.

2. The resource sections are organized so that the user may obtain ideas for teaching several goals and learning outcomes with a single text. To find ideas for the text, use the index on pages 10-11.

   These ideas could then be organized, expanded, and supplemented so that effective lessons and units could be prepared.

3. The resource sections are intended to provide starting points for the teacher. Many of the ideas are transferable to other texts and could also aid in meeting more than one of the learning outcomes.

4. The resource sections are not intended to cover all possible ideas or even necessarily cover ideas in a balanced way. They have been designed to help in stimulating creative approaches to teaching the broad knowledge, skills, and attitudes of English 8. Obviously, ideas other than those listed here should be used. At the same time, there are more ideas here than can be used in one year. It is better to teach a few lessons for each learning outcome well than to rush through many exercises.

5. The resource sections are intended to provide help — not to prescribe method. Language B.C. results indicated that teachers wanted provincial documents to include:

   "... sections involving **specific** suggestions and guidelines concerning methods ...

   ... information on the use of each recommended text...

   ... guidelines for evaluation"

   and "that particular attention be paid to grade 8 guides concerning the above inclusions. ..."

   —**Instructional Practices** (p. 284)

6. The resource sections are intended to be helpful to first-year teachers, to teachers of one or two classes of English 8 whose major training is in another subject area, to experienced English teachers teaching English 8 for the first time, and to experienced English 8 teachers looking for new ideas.

7. The number of pages devoted to each goal is not necessarily any reflection of its importance to English 8. The decision on the number of pages was determined by a desire to have at least one longer section in each of the areas of listening and speaking, reading, writing, and literature; by an assessment of areas where **Language B.C.** indicated additional help might be needed; and, of necessity, by the prescribed texts and the types of ideas submitted.

INDEX

Although there are at least a few ideas for each of the prescribed texts, there has been no attempt to produce sufficient ideas for a total approach to any one book. The resource sections provide ideas for approaches to the goals and learning outcomes rather than approaches to books.

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GOAL 1

HELP STUDENTS TO LISTEN EFFECTIVELY

Because the spoken word is a major source of information and pleasure today, it is important to (specifically) **teach** the skills of listening effectively.

The students should understand the importance of listening skills in conversation and discussion.

TEXTS

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

- Through class discussion, establish a list of suggestions that, if followed, would promote good classroom listening. Example: "Good listeners keep their eyes on the speaker."

- Distribute the following questionnaire on listening habits, asking the students to respond Yes, No, or Sometimes. When they have completed it, have them prepare a 100-word statement on their individual listening habits, considering their weaknesses and suggesting improvements.

LISTENING QUESTIONNAIRE

1. Have you had a recent check-up on your vision or hearing?
2. When entering an auditorium to listen to a speech, do you consciously seat yourself where you can see and hear the speaker?
3. When listening, do you consciously observe the facial expressions of the speaker?
4. When telephoning, do you use your "mind's eye" to imagine the facial expressions of the speaker?
5. When others speak, do you give considerate attention to what they say?
6. Do you ask questions when you do not understand what has been said?
7. When someone is introduced to you, do you mentally practise saying and spelling the name to fix it in your memory?
8. During an introduction, do you use the new name in conversation with the person or with others to fix it in your memory?
9. Do you consciously make a mental note of oral messages that you need to remember?
10. In preparing for listening to a class lecture, do you read and think about the topic before the class meeting?
11. In listening to a speech or lecture, do you mentally repeat important points?
12. When listening and making notes in class, do you re-cast in your own words what you have heard?
13. When in class, do you listen to and follow instructions?
14. When you receive instructions, do you write them down?

- Explain the basic rules for good listening. Provide examples taken from classroom experience to make this explanation more than a simple recital. Such rules might be:

  Get ready to listen. Prepare yourself physically, mentally, and emotionally.

  Listen with understanding. Be sure you understand the speaker's ideas by listening carefully and asking questions for clarification.

  Be ready to receive new ideas.

  Listen with empathy. Put yourself in the speaker's place so as to see the ideas through his or her eyes. This type of listening requires imagination.

  Listen actively by:

  Anticipating what is coming
  Grasping main ideas (jot them down)
  Recognizing details
  Relating ideas and facts
  Rewording and reviewing

  Detect bias and determine motives. Why is the speaker speaking? Is the speaker presenting a balanced approach? Beware of emotion-laden speech.

  Watch the speaker.

Business English and Communication. Stewart, et al. McGraw-Hill. (Prescribed for Office Orientation 12)

- Compile a jumbled list of different objects in three or four categories such as toys, tools, and furniture. Form the class into teams and read out the list. Ask one team to listen and remember only toys, the next tools, and the last, furniture. Using this exercise students should learn to listen carefully for specific types of information.

- Divide the class into pairs and ask the students to find out three facts about each other in a minute. Each student then "introduces" the partner to the class using those facts.

  This exercise is particularly valuable at the beginning of the year in helping the students to get to know one another.

- Divide the class again into pairs and allow a minute of conversation. Change pairs and allow another minute of conversation. Do this about five times. Then, through class discussion, draw up a list of points to be followed by a good conversationalist. What makes people easy to talk with? Are they pleasant? Do they have a receptive attitude? A fund of general knowledge? A broad range of interests?

- Seat the students in a large circle and announce a subject. Ask one to begin with a sentence or two on the subject. Moving randomly around the circle (making sure that everyone gets a chance to participate), ask students to reword accurately the statements made by the two preceeding speakers and add some of their own. If students are assigned teams, scores may be kept for the group that listens the most carefully.

Tuning In, Learning to Listen. Wright, Theodore H. Xerox Educational Publications.

- The following exercise is designed to help the students to experience the frustrations of trying to communicate with someone who doesn't listen.

  The students form pairs, and each student is given a role similar to one of those described below:

  Teenager: You are trying to convince your parents that you should be allowed to see a movie that has a lot of violence. Many of your friends have seen it, and you feel left out when they talk about it. It is supposed to be well acted. You really want to see it.

  Parent: You feel that your child sees too much violence on T V He or she has plenty of time ahead to see the bad aspects of life, and you would like to shelter him or her from them now. You believe you are doing the right thing.

  Allow five minutes for each student to read the part and decide on arguments. Then ask the students to simultaneously speak, playing the roles. They should not listen to one another, but just talk.

  Allow them to continue until there is maximum participation and then stop (do not allow any exercise to dwindle away). Then discuss how they felt when they were trying to explain but the other person wasn't listening.

Up the Down Staircase
Kaufman, Bel. Avon.

- Read aloud to the class a literary example of not listening. Ask the students to identify the listening faults of the students in the opening section of **Up the Down Staircase.**

Tuning In, Learning to Listen.
Wright, Theodore H.
Xerox Educational Publications.

- Have the students select a partner and face away from each other. Tell them to choose a subject and try to keep a conversation going for two minutes without looking at each other. Then, have them continue the conversation face-to-face. After another two minutes, discuss the following:

  "What specific difficulties did you have when you couldn't look at your partner?" "What changed when you turned around?"

The students should have participated in a variety of listening experiences; examples might include speeches, debates, discussions, radio and television news broadcasts, editorials, and interviews, and readings of drama, prose, and poetry.

The twin of any speaking experience is a listening experience. The need to listen carefully and really hear can be built into many classroom activities listed under GOAL 2: HELP STUDENTS TO SPEAK EFFECTIVELY.

- Before a student or a group begins an oral report, ask the others to write down a series of questions to which they expect to receive answers in the next few minutes. When the report is finished, see how well they predicted the discussion and then have them ask their unanswered questions.

- For any group discussion, ask one student to act as a reporter in summarizing the points. This role can be rotated so that all experience the need to listen as well as to participate.

- Ask one-half the class to read "To Build a Fire" (pp. 90-107). For the other half of the class, read the story aloud. Have all students write the same factual-level test. Discuss differences in results. **Focus**

- Read aloud "Upstairs" (p. 8). Divide the class into groups, each of which should discuss what "it" could be and build a story around it. Ask one student from each group to tell the story to the whole class. **Man in the Poetic Mode**

- Read the following poems aloud:

"The Pheasant" (p. 120)	**Reflections on a Gift of Watermelon Pickle**
"Deer Hunt" (p. 36)	**Reflections on a Gift of Watermelon Pickle**
"Interlude III" (p. 71)	**Reflections on a Gift of Watermelon Pickle**
"Forgive My Guilt" (p. 76)	**Reflections on a Gift of Watermelon Pickle**
"Original Sin" (p. 108)	**The Second Century Anthologies of Verse, Book 1**

Divide the class into groups. Have the students reread the poems and then choose two to compare and contrast in group discussion. Then have one from each group relate the conclusions that were drawn.

The students should be able to demonstrate understanding of oral presentations by such responses as taking organized notes.

Have Space Suit — Will Travel

- Select an appropriate topic related to any novel. An example related to **Have Space Suit — Will Travel** might be: "There should be no elective course choices for any students in junior secondary school." Prepare a five-minute organized lecture for the class.

  Before delivering the lecture, explain note-taking methods to the class including:

  1. Use headings and subheadings. An organized speech has parts — listen for words like "first, second, causes, results, finally, a significant thing, in summary," as clues to organization.
  2. Underline repeated items, indent where needed, and use letters and numbers consistently for headings and subheadings to make the notes readable.
  3. Don't write everything down: listen to the speaker and re-state what is said briefly in your words.
  4. Omit time-wasting words like "the, a, of, and." Use symbols like +, →, and abbreviations for commonly used words.
  5. Label notes for identification.

  You are now ready to deliver the lecture and have the students take notes. Collect the notes and duplicate appropriate samples for discussion in the next period.

  Now use the amount of concentrated listening that the students have given this controversial position as a springboard for small-group discussions on which courses should be optional, which compulsory, and at what grades. Ask the students to make notes on their small-group discussion and then use them in reporting back to the whole class.

I Heard the Owl Call My Name

- Ask student groups to prepare a short oral report on a research topic from **I Heard the Owl Call My Name** such as:

  Indian fishing rights

  The reserve system

  The potlach

  Residential schools

  The totem pole

  Legends of the West Coast

  The coastal Indians

  Anglican dioceses in British Columbia

  Each group makes up a 5-point factual quiz based on the report and a composite short-answer test is designed. Students are encouraged to take notes during the reports and the composite test is administered.

- Make up a list of points on three simple and clearly different topics. Cut apart the points and mix them. Announce the topics and read the points out at a measured pace. The students must listen and make appropriate notes, organizing them under the topic titles.

- Ask the students for suggestions on how they could improve their note-taking skills. Write the suggestions on the blackboard and have the students jot them down in their notebooks.

The students should respect the right of a speaker to present an opinion and the right of others to hear that opinion.

ADDITIONAL RESOURCES

Listening. BCTF Lesson Aid No. 9015.

Although this lesson aid is directed to the grade 4 level, it can be a very useful tool for grade 8 provided adjustments are made. References and resources listed on pp. 9-10 also could be helpful.

GOAL 2

HELP STUDENTS TO SPEAK EFFECTIVELY

Grade 8 provides opportunities for many speaking experiences: reading answers during the collection of assignments; reading plays, short stories, novels, and poetry aloud; discussing in small groups questions that arise out of literature; debating, panel discussions, and interviews; taking part in purposeful conversations, and more. As with listening, students should be **taught** effective speaking skills as well as be given opportunities to **practise** them.

Teachers should make it clear that they expect, and will actively elicit, participation from all students and that they will not permit classes to be monopolized by the vocal minority.

The students should be able to present ideas systematically.

Action English 1

- Have the students read pp. 183-185 and prepare a talk explaining how to do something. They may use props or other visual aids. Ask them to prepare an outline for their talk (develop an outline together to show how this might be done).

Action English 1

- Use the story-telling exercises on pp. 28-31 stressing sequencing in different ways for oral work.

The students should have participated in a number of speaking experiences.

- Write the words "conversation" and "discussion" on the board and ask the students what they think the distinction between them is. Use specific examples of both to elicit from students such responses as:

Conversation

More casual

Ranges among several topics

Purposes are varied and include getting acquainted, exchanging information, filling time

No real beginning or ending

Discussion

More formal and shaped

Usually is on one general topic

Purposes are usually to define, explore, or to suggest approaches to the topic or problem, and to compare proposed approaches, possibly working to a decision

More likely to begin when the topic is brought up, and end when a solution is reached

Now, ask the students what they dislike about what other people do in discussions. At this age students are better at indicating negative reactions that can be reworded positively later. "Don't like people who just stare out the window and don't help" could become "Be a co-operative participant."

Ask students to write down all ideas noted and to keep them in mind during subsequent discussions.

- When the students are asked to discuss a novel, short story, or article, the element to be discussed should be clearly indicated. The distribution of discussion sheets containing some questions that are the same and some that are different from those of other groups can make the process of reporting back to the class more stimulating.

- "Bomb Shelter" (pp. 1-4), "Dear Student" (pp. 17-21), and "Expositions" (pp. 49-64), contain good topics for discussion. Many others arise naturally out of novels and short stories.

  Help the students to define the problem. Discuss as a whole class or in smaller groups. If small-group discussions are being used, appoint a chairperson to report to the class (thus creating accountability). Rotate this responsibility so that all the students have the experience.

- The following is a particularly useful discussion activity at the point in which Kip attempts to cross the moon with limited supplies (pp. 60-108).

  Ask students to look up the definition of the word "consensus" and point out that Webster defines it as "a general accord of a number of people upon a subject admitting of a diversity of views." Thus, to arrive at a consensus, each member of a group should be able to accept the group rankings on the basis of logic and practicality. Provide them with instructions such as:

  > Avoid arguing. Present your position logically and clearly, but listen to all the others and think about them.
  >
  > However, do not think that you must avoid disagreements. Disagreements often lead to a better decision because the group must examine the topic in more detail.
  >
  > Do not assume that when you can't agree there has to be a winner and a loser. Try to find an alternative that all can accept.
  >
  > Do not vote on the issue or flip a coin. Come to an agreement.

  Now give the class the instructions for **Lost on the Moon**. The students should independently rank the items. Then form the class into groups of five and ask them to reach a consensus.

LOST ON THE MOON

Instructions: You and your group are a space crew originally scheduled to rendezvous with a mother ship on the lighted surface of the moon. Owing to mechanical difficulties, however, your ship was forced to land 200 miles from the rendezvous point. During reentry and landing, much of the equipment aboard was damaged; and since survival depends on reaching the mother ship, the most critical items available must be chosen for the 200-mile trip. Below are listed the 15 items left intact and undamaged. Your task is to rank them in terms of their importance in allowing your crew to reach the rendezvous point. Write the number 1 beside the most important item, the number 2 by the second most important, and so on through number 15, the least important.

Boxes of matches
Food concentrate
50 feet of nylon rope
Portable heating unit

28

Parachute silk
Two .45-calibre pistols
One case of dehydrated pet milk
Two 100-kilo tanks of oxygen
Stellar map (of the moon's constellation)
Life raft
Magnetic compass
Five litres of water
Signal flares
First-aid kit containing injection needles
Solar-powered FM receiver-transmitter

This NASA exercise was created by Jay Hall, University of Texas.
The scoring for the exercise is provided below:

RANK

15 Box of matches (little or no use on the moon)

4 Food concentrate (supply daily food required)

6 50 feet of nylon rope (useful in tying injured, help in climbing)

13 Portable heating unit (useful only if party landed on dark side)

8 Parachute silk (shelter against sun's rays)

11 Two .45 calibre pistols (self-propulsion devices could be made from them)

12 One case dehydrated pet milk (food, mixed with water for drinking)

1 Two 100-kilo tanks of oxygen (fills respiration requirement)

3. Stellar map of the moon's constellation (one of principal means of finding directions)

9 Life raft (CO_2 bottles for self-propulsion across chasms, etc.)

14 Magnetic compass (probably no magnetized poles, thus useless)

2 Five litres of water (replenishes loss by sweating, etc.)

10 Signal flares (distress call within line of sight)

7 First-aid kit containing injection needles (oral pills or injection medicine valuable)

5 Solar-powered FM receiver-transmitter (distress signal transmitter, possible communication with mother ship)

- Have students read animal stories such as:

"Zlateh the Goat" (pp. 9-14)	**Man in the Fictional Mode 1**
"The Summer of the Beautiful White Horse" (pp. 49-55)	**Man in the Fictional Mode 1**
"The Dog of Pompeii" (pp. 1-10)	**Focus**
"A Secret For Two" (pp. 15-19)	**Focus**
"Lion-Taming For Beginners" (pp. 45-49)	**Focus**
"Christmas Goose" (pp. 53-59)	**Focus**
"Do Seek Their Meat From God" (pp. 82-87)	**Focus**
"The White Pony" (pp. 111-115)	**Focus**
"The House of McGinnis" (pp. 76-80)	**Ventures 2**

Then ask students to rank the following animals in terms of intelligence:

Horse	Raccoon
Goose	Dog
Lion	Panther
Chimpanzee	Cat
Goat	Elephant, and more.

Form the students into groups and ask them to reach a consensus on their ratings, using consensus-reaching techniques.

- Read aloud the humorous poem "The Winning of the TV West" (pp. 81-82) and discuss questions 1-3, p. 82. Then divide the class into groups and assign each group a type such as the comedy show, the police story, or the western. Ask the students to indicate aspects of these shows that are always the same. **Ventures 2**

The students should have participated in a variety of speaking experiences.

- Work with the students through Chapter 5, "From Adam's Rib to Women's Lib" (pp. 65-86), on supporting statements with valid arguments. Follow-up activities can occur as the students debate. **Action English 2**

- Chapter 7, "The Square Ring" (pp. 111-126), also lends itself to a follow-up debate on sports. **Action English 2**

- Some good general debate topics are:

Corporal punishment should be brought back to the school.

Television causes violence.

Juvenile delinquents should serve a term in a penal institution.

Teenagers are irresponsible.

Jamie

- The whole class may be involved in debates if four to six topics are identified in a single novel. Each group of six to eight students selects one topic and then splits into an affirmative and negative team to prepare for the debates.

  Four topics from **Jamie** could be:

  Children should receive tough training and discipline to prepare them for life.

  People measure up to what is demanded of them.

  Edward Carlson was a good father.

  Wild animals can never be trusted.

  The students should be encouraged to use many examples from the book, from any other sources that they can assemble, and from their own experiences in preparing to debate. If the students prepare a written outline in advance they will be better able to participate.

  The use of different topics ensures that all students may debate without becoming bored hearing the same arguments several times.

The students should have participated in a variety of speaking experiences; examples might include radio and television news broadcasts, editorials, interviews, and dramatizations.

These speaking activities not only involve dramatization and role playing, but also provide students with the opportunity to "get into someone else's skin." Additional ideas for speaking activities may be found in GOAL 9: ENCOURAGE STUDENTS TO READ AND ENJOY LITERATURE, PAST AND PRESENT.

Action English 1

- Have the students read pp. 140-141 and plan an interview with their favourite athlete-in-training.

Action English 2

- Have the students read about the witch hunts described in chapter 12, "Zap!", and then act out the trial of Sarah Osborne (pp. 200-203)

Action English 2

- Have the students read pp. 120-124 and prepare the radio commentary as described on p. 125.

- Form the class into small groups and ask each to develop a pantomime for a simple activity such as having a picnic, washing a car, or working on an assembly line. During each performance, classmates try to guess what is taking place.

- Three different types of pantomime activities are provided in **The Language of Man 1** (pp. 50-52). By taking away the student's voice you force him or her to use the face and body in an expressive way. This should help students performing in skits who do not know what to do with their arms and legs. — **The Language of Man 1**

- "Thirty-Five Role-Playing Skits" (pp. 53-57) has many ideas for developmental drama. — **The Language of Man 1**

- "The Manticore and the Cockatrice" (pp. 93-102) can be used to stage a reader's theatre performance as described in the teachers' manual (pp. 45-46). — **The Language of Man 1**

- Form the class into five groups assigning each one a situation:

  A door-to-door salesman meets a family of unusual customers.

  Two escaped convicts run into a group of ministers.

  An old sailor stops several wedding guests outside the church to tell them a story.

  Several strangers wait to get into a movie.

  Several strangers get onto a bus.

  Ask the group to develop a dialogue that might occur between those involved in each situation. Each person should have a distinctive character. After experimentation, have the students write the dialogue down. Each group could then act its roles before the others.

- After students have acted out "Sorry, Wrong Number" (pp. 128-145), ask them to form groups of three or four and write short mystery or comedy plays based on a telephone. These could be tape recorded with appropriate sound effects or acted out using toy telephones. — **Ventures 1**

- Divide the class into groups and devise different role-playing situations for each, allowing about 10 minutes for students to outline their parts. — **The Outsiders**

  Some sample situations might be:

  Pony is to be interviewed by the police regarding Bob's death, the fire, and Dally's death.

  Pony is questioned by Soda on these same events.

  Pony testifies in front of a judge on these same events.

Pony delivers the eulogy at Johnny's funeral.

This activity is an appropriate opportunity to reinforce the idea of remaining in character and using the level of language appropriate for the situation.

The students should have participated in a number of speaking experiences including speeches.

Speeches at the grade 8 level need not be conducted on a formal level.

- Prepare a box with small pieces of paper, each with a general topic such as dogs, cars, trees, books, or fruit. Each student comes to the front, selects a topic, thinks for 10 seconds, and then speaks for one minute extemporaneously, without pausing for more than a specific time limit and without repeating. The speech should be intelligible — that is, not a mere catalogue of items. The students should begin to see the range of potential in a topic as well as develop greater speaking ease. Do this exercise for about 15 minutes each period until everyone has spoken once, then wait a few days before beginning again with new topics.

- Although formal training in the techniques of public speaking might be unnecessary in English 8, it should be possible after the first round of extemporaneous speeches to draw from the students a list of speaking skills they could be focusing on even when they are simply reporting to the class on the results of a group discussion.

  They might come up with:

  You should be easily heard in the room.

  You should avoid speaking too quickly.

  You should look at your audience.

  You should avoid distracting mannerisms, like fiddling with hair, or waving arms.

The Dynamics of Language 1 ● Work with the students through pp. 52-56.

The students should have participated in a number of speaking experiences including readings of drama, prose, and poetry.

- Read "Narnian Suite 142" (pp. 42-43) to the class. Divide the class into seven groups. Ask each group to polish a verse. Then re-read the poem, with everyone taking part in the reading. — **Man in the Poetic Mode**

- Have the class read out loud together "Swift Things Are Beautiful" (p. 101) and tape this first reading. Then practise the choral reading to improve rhythm, enunciation, and expression. Tape another reading and notice the improvement. Sound and rhythm are important in creating poetic effects. — **Reflections on a Gift of Watermelon Pickle**

- Choral readings of poems and plays may be done in the same way:

  "Counting-Out Rhyme" (p. 99) — **Reflections on a Gift of Watermelon Pickle**

  "Jabberwocky" (p. 131) — **The Second Century Anthologies of Verse, Book 1**

  "Words, Words, Words" (pp. 59-63) — **The Language of Man 1**

ADDITIONAL RESOURCES

The B.C. Teacher. May-June, 1974. BCTF.
This issue contains an excellent how-to article on using groups in the English classroom.

Ideas for Teaching English, Grades 7-8-9.
Reeves, Ruth. National Council of Teachers of English. 1111 Kenyon Road. Urbana, Illinois.

Learning Discussion Skills Through Games.
Stanford, Barbara, et al. Citation Press. Scholastic Magazines. New York.

GOAL 3
FOSTER AN INTEREST IN READING

In a typical English 8 class there may be as many as nine reading grades, from grade 3 to 12. The students' interest in reading can be seriously affected by asking them to read material beyond their reading level. It is important to work with the school librarian to ensure that the library has ample materials for a wide range of student reading abilities and interests.

The students should enjoy reading as a recreational activity.

The students should be familiar with and have read a wide variety of materials; examples might include newspapers, magazines, and books of fiction and non-fiction.

The students should recognize that reading is an important source of information.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

- Try **Uninterrupted Sustained Silent Reading** (USSR), also known as **Sustained Silent Reading** (SSR), or **High Intensity Practice** (HIP). If the class has a number of reluctant readers, it may take a number of periods to make the method work, but persistence should produce success. Suitable materials at a variety of reading levels are essential. Begin with a short session of five to ten minutes, gradually increasing it. Insist that the reading be uninterrupted and silent. Setting an alarm clock is a good way to mark the end of reading time. Do not allow students to do homework.

"Sustained Silent Reading in the Classroom"
T.A. Mork.
The Reading Teacher.
February 1972.

- Prepare attractive book displays for the classroom.

- Give the students plenty of opportunities to see their teacher reading for enjoyment — particularly in the USSR sessions. Whenever possible, share reading experiences with them, perhaps by reading a short, particularly interesting, or amusing passage.

- Read adolescent literature yourself — most of it can be read

quickly. In this way, good advice will be readily available to students with no ideas about what to read next.

- During free-reading time, try to let the students read what they want to read rather than what they "should" read.

- Set a regular period to read aloud to the students. Such oral reading is particularly stimulating for poorer readers who can thus enjoy books that they cannot read. During this time, just have them listen and enjoy – they will quickly begin looking forward to the next instalment. Don't ask them to read during this time unless they are excellent readers.

- Set a regular period for "book blurbs." With the cooperation of the school librarian, bring new books to class and talk about them. Read brief excerpts or tell them just enough about a book to stimulate their interest.

- Once every few months each class could vote on a top ten book list that could be posted on a display board for student reference. Include a top five book list for non-fiction.

- Bring newspapers and magazines covering a broad range of interests into class. Ask students to read one article from as many different sources as possible in one period and record what they've read. At the end of the period discuss the types of readers the magazines or newspapers are aimed at and conduct a straw-poll of the five most interesting.

- If students don't have easy access to the library before school, during lunch, and after school, discuss with the staff how this access might be made available.

- Work co-operatively with teachers of other subjects to encourage reading. Suggest that other teachers mention books that might be used to supplement a unit in a social studies or science classroom and arouse student interest. Many teachers of physical education encourage students to read stories about sports or well-known athletes. Some science teachers encourage students to read science fiction based on science fact.

The Outsiders
Jamie
Light a Single Candle

- Work with other members of the English department and the librarian to prepare lists of books related to the texts: about gangs (**The Outsiders**); about South Africa (**Jamie**); about handicapped youngsters (**Light A Single Candle**). Students often develop an interest in novels studied in class and will eagerly read other books by the same author or on the same topic.

- Although a recommendation by a teacher may be good, one from another student is even better. Arrange regular opportunities for students to share reactions to their free reading.

- Hold regular conferences with individual students about their reading. The conference is a good check on student reading at the same time as it provides the teacher with an idea of the type of reading in which the student is interested.

- Students should be able to enjoy free reading without paying by writing a book report each time they finish a book. However, some type of book report can occasionally be required using creative assignments such as:

  Writing a play about an incident in the story.

  Making up a quiz on the main events in the book.

  Drawing a map of a place in the story (not a copy of one in the book).

  Designing a crossword puzzle. Get words that are part of the story but fill gaps with other words. Try to get a background for the crossword. For example, a switchblade would make a good background for **Durango Street,** and a crossword in Mr. Toad's stomach would be good for **Wind in the Willows.**

  Designing a new book cover with an accompanying blurb.

  Writing an original poem based on the story.

  Making a collage related to the book and writing a one-paragraph blurb explaining the collage's relationship to the book.

  Making inventories of some of the books in the library that are on the same topic as the one just read. (These inventories can be stored for use when helping students to select a book in the library.)

  Writing a dialogue between two characters.

  Preparing a cartoon strip of the main events of the story.

  Writing an alternative ending for the book.

  Finding out about the author, writing a brief biography, and listing other books he or she has written.

  Writing a letter to the author telling him or her what the student thinks of the book.

  Writing a paragraph, as one of the characters of the book, explaining why the student would have done what the character did or why not.

  Writing a character sketch of one important character.

GOAL 4

DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS

The texts and activities referred to in this section are designed for students reading close to or above the grade 8 level. Those who are reading two or more levels below grade 8 are more properly taught in a remedial program.

The publishers have listed the developmental reading texts as suitable for students reading at the following grade levels:

Tactics in Reading A and **B** — grades 7, 8

Advanced Skills in Reading, Book I, II, III — grades 7, 8, 9

Be a Better Reader I, II, III, IV — grades 7, 8, 9, 10

Success in Reading, Book 1, 2 — grade 7

Success in Reading, Book 3, 4 — grade 8

Tactics in Reading, Card Kit I, II — grades 9, 10

Success in Reading, Book 5, 6 — grade 9

These texts are also prescribed for use in English 9 and 10.

This section provides only a starting point for developmental reading within the regular English 8 classroom — it is not intended to be used as a unit of study.

Any developmental reading program should begin at the student's **instructional reading level**. The simplest method of determining this is to use the CLOZE test at the end of this section.

Design one such test for each of the developmental reading texts. The information from the test will help to determine in which text of the series the student should start.

One useful way of organizing developmental reading time is to begin with work on word skills, followed by comprehension skills, and finally study skills. Students who require little time in one of the areas should be moved quickly to more advanced skills and texts; other students will benefit from in-depth work in an area of weakness.

Teachers unfamiliar with developmental reading will find that the teachers' editions of the prescribed reading materials offer both background information and detailed advice on organizing a program.

The importance of ensuring that students make the transfer from exercises in the developmental reading texts to their regular reading cannot be overstressed. Follow-up assignments using the language and literature texts can easily be designed using ideas from the developmental reading texts (one example, based on **Copper Sunrise**, is on p. 13).

The students should be continuing to build a broad reading vocabulary.

Regular instruction in vocabulary development should be part of English 8. Activities for building vocabulary are outlined under GOAL 7: HELP STUDENTS TO DEVELOP WIDE SPEAKING, LISTENING, READING, AND WRITING VOCABULARIES. In addition, many exercises listed under the following learning outcomes will help.

The students should be able to recognize and use structural clues (roots, prefixes, and suffixes) to derive the meaning of unfamiliar words.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

- Have the students do exercises on roots, prefixes, and suffixes that are appropriate to their reading levels:

Tactics in Reading A	pp. 29-49
Advanced Skills in Reading, Book 1	pp. 75-91
Tactics in Reading B	pp. 23-40
Advanced Skills in Reading, Book II	pp. 87-124
Tactics in Reading, Card Kit I	cards 7, 8, 9, 10, pp. 45-47
Advanced Skills in Reading, Book III	pp. 99-123
Tactics in Reading, Card Kit II	cards 7, 8, 9, 10A, 10B

Be a Better Reader I to IV

- The series **Be a Better Reader I** to **IV** contains exercises on roots, prefixes, and suffixes in almost every unit.

- Build word-families, using Latin or Greek roots. For example, from **aqua** the students could list aquamarine, aquatic, aquarium, Aquarius, aqueduct, aqualung, aqueous, and more. Begin by drawing from the students and then turn to the dictionary to expand the list.

The Gage Canadian Dictionary

The students should be able to recognize and use context clues to derive the meaning of unfamiliar words.

- Demonstrate the value of using context clues by giving the students a number of words from cards 4 and 5. Simply list the words and ask the students to guess at the meanings or select them from a number of suggested meanings. Then present the same words in the context of the cards.

Tactics in Reading, Card Kit I

- Teach context clues, perhaps one or two at a time, and follow up with practice.

  Since context seldom gives the full meaning of a word, caution the students to consult a dictionary when the word is the key one in a passage, or when an exact meaning is necessary (e.g., in a math problem or an explanation in a science lab manual).

- Have them do exercises on using context clues that are appropriate to their reading levels:

pp. 7-28	**Tactics in Reading A**
pp. 68-72 and 217-227	**Advanced Skills in Reading, Book I**
pp. 7-22	**Tactics in Reading B**
pp. 66-77 and 81-86	**Advanced Skills in Reading, Book II**
pp. 47 and 65	**Be a Better Reader II**
pp. 83-92	**Advanced Skills in Reading, Book III**
p. 99	**Be a Better Reader III**

The students should be able to use a dictionary to find the pronunciation and meaning of unfamiliar words.

- Have the students do exercises on arranging words in alphabetical order that are appropriate to their reading levels.

Tactics in Reading A	pp. 79-81
Advanced Skills in Reading, Book I	pp. 238-239
Be a Better Reader II	p. 108

Be a Better Reader 2

Advanced Skills in Reading 1, Book I

- To explain and practise the **quarter system** for finding words rapidly in a dictionary, use **Be a Better Reader 2** (p. 108) and **Advanced Skills in Reading 1** (pp. 237-238).

- Remind the students of the value of using guide words to locate dictionary entries rapidly. Have them work through exercises on using guide words that are appropriate to their reading levels:

Tactics in Reading A	pp. 82-83
Advanced Skills in Reading, Book I	pp. 239-241
Be a Better Reader I	pp. 120
Tactics in Reading B	pp. 62-63
Be a Better Reader II	p. 108

- Give them practice in locating derived forms of words by having them work through exercises appropriate to their reading levels:

Tactics in Reading A	pp. 92-93
Advanced Skills in Reading, Book I	pp. 241-242
Tactics in Reading B	pp. 63-64

- With the students, study the meanings of the various diacritical marks used to arrive at the pronunciation of words. Have them work through exercises appropriate to their reading levels:

Tactics in Reading A	pp. 89-91
Advanced Skills in Reading, Book I	pp. 248-254
Tactics in Reading B	pp. 65-67
Tactics in Reading, Card Kit I	The back of card 17 and the front of card 18
Be a Better Reader III	pp. 112-113
Tactics in Reading, Card Kit II	Back of card 13
Be a Better Reader IV	pp. 53 and 58-59

- Divide the students into small groups and give each group a list of words written in the form of their dictionary pronunciation, rather than in their usual spelling. Have them pronounce the words. — **The Gage Canadian Dictionary**

- Select a number of words often mispronounced (e.g., mischievous, statistic, athlete) and have them check the pronunciation in the dictionary. Then have them pronounce the words to see whether they really do use the diacritical marks. — **The Gage Canadian Dictionary**

- Make the students aware that not all dictionaries indicate accented syllables, syllabication, etc., in the same way. Give practice in using the pronunciation keys of two or three dictionaries (e.g., Gage, Oxford Concise, Webster's Collegiate).

- Give students practice in locating words (e.g., quaff, gnostic, gneiss, ptomaine, mnemonic) whose spellings they do not know. Make a game of this by having them race the clock to locate and spell the words correctly. Draw their attention to the two spelling charts on pages 13 and 14 of **The Gage Canadian Dictionary**. Have the students work through exercises given on: — **The Gage Canadian Dictionary**

  p. 94 — **Tactics in Reading A**

  pp. 77-78 — **Tactics in Reading B**

- Discuss the form of a dictionary entry. In the case of multiple-meaning words, some dictionaries give today's most common meaning first; others list the oldest meaning first. Have the students do the exercises given on:

  pp. 84-85 — **Tactics in Reading A**

  pp. 68-70 — **Tactics in Reading B**

  Design similar exercises for the prescribed dictionary. — **The Gage Canadian Dictionary**

- Reproduce the entry for a particular word from three or four dictionaries and have the students compare the formats used by different dictionaries, as well as the kinds of information given.

- Give them practice in selecting from a dictionary entry the correct meaning of a word to fit a particular context. Have them work through exercises appropriate to their reading levels:

  pp. 86-88 — **Tactics in Reading A**

  pp. 243-247 — **Advanced Skills in Reading, Book I**

  pp. 71-76 — **Tactics in Reading B**

Tactics in Reading, Card Kit I	The back of card 18 and both sides of card 19
Be a Better Reader III	pp. 112-113
Tactics in Reading, Card Kit II	The back of card 14
Be a Better Reader IV	p. 60

Similar exercises may be designed and used at regular intervals with novels, short stories, and poems that students are studying.

The Dynamics of Language I

- Chapter 4, "Enter and Exit a Word" (pp. 77-109), provides effective teaching ideas and explanations for any teacher designing a series of exercises on dictionary skills.

The students should understand ideas and information that the writer has explicitly stated (i.e., at the literal level of comprehension).

Unless the students understand what they read at a literal level, it is difficult for them to go below the surface to discover what the writer may be implying or to consider critically what has been written.

- Guide the students through the novel or short story with specific literal-level questions. The number of questions would depend on student abilities, but should be based on the main ideas of the story.

- Combine the comprehension of a paragraph with the writing of a paragraph. Have the students read a paragraph with a cause-and-effect pattern and summarize it in chart form. Then have them design a similar chart that they can use as an outline for writing their cause-and-effect paragraph.

- The students can gain practice in identifying the main idea of a sentence through exercises appropriate to their reading levels:

Advanced Skills in Reading, Book I	pp. 35-50
Advanced Skills in Reading, Book II	pp. 36-51
Advanced Skills in Reading, Book III	pp. 2-4 and 11-34

- The students can gain practice in identifying the main idea of a paragraph through exercises appropriate to their reading levels:

Advanced Skills in Reading, Book I	pp. 3-32
Advanced Skills in Reading, Book II	pp. 1-34
Advanced Skills in Reading, Book III	pp. 45-80

The students should understand what the writer may have implied (i.e., at the inferential level of comprehension).

Many ideas for approaching this learning outcome may be found in the ideas related to the literature goals (see GOALS 9, 10, 11, 12, and 13).

- The students can gain practice in drawing inferences from what they read through those exercises below that are appropriate to their reading levels:

Tactics in Reading A	pp. 95-112
Advanced Skills in Reading, Book I	pp. 134-146 and 256-282
Success in Reading Book I	pp. 11-16
Success in Reading, Book 2	pp. 260-270 and 301-306
Tactics in Reading B	pp. 81-98 and 158-163
Advanced Skills in Reading, Book II	pp. 145-160 and 270-290
Success in Reading, Book 3	pp. 1-41
Success in Reading, Book 4	pp. 260-276
Tactics in Reading, Card Kit I	cards 21-25, 29-30, and 35-38
Advanced Skills in Reading, Book III	pp. 144, 145, and 218-244
Success in Reading, Book 5	pp. 18-29
Success in Reading, Book 6	pp. 237-244
Tactics in Reading, Card Kit II	cards 25-28, 35-38B, and 44-47B

The students should be able to read critically.

Many ideas for approaching this learning outcome may be found in the literature goals (see GOALS 9, 10, 11, 12, and 13).

- The students should practise critical reading skills such as: identifying the author's purpose, distinguishing between fact and opinion, identifying irrelevant evidence, and assessing conflicting arguments. Have the students work through those exercises below that are appropriate to their reading levels:

Success in Reading, Book 2	pp. 116-123 and 288-299
Tactics in Reading B	pp. 116-223 and 288-299
Advanced Skills in Reading, Book II	pp. 248-268
Success in Reading, Book 4	pp. 204-237 and 285-308
Advanced Skills in Reading, Book III	pp. 290-309
Success in Reading, Book 5	pp. 187-249
Success in Reading, Book 6	pp. 64-171 and 252-307
Tactics in Reading, Card Kit II	pp. cards 21-24B

The students should be able to adjust their reading rate to suit the purpose for reading and the difficulty of the material.

The inefficient reader tends to read everything at the same rate, regardless of purpose. Help the students to develop different reading rates.

Success in Reading Books 1-6

- Make students aware of the nature and purposes of the various reading rates such as **scanning, skimming, rapid, average,** and **study-reading.** These are dealt with in detail in **Success in Reading, Books 1-6.**

Copper Sunrise

- Explain that **scanning** means glancing over a page to find a specific item of information. Explain how it works and practise on a few pages of a novel such as **Copper Sunrise.**

  Then ask: "What do you think the title of the book means?" The students can scan the book for all uses of the word copper. Make this a speed contest. The skilful can scan the entire book in less than 10 minutes.

  The appropriate pages are 23, 24, 25, 26, 28, 29, 32, 33 (twice), 52, 58, 61 (twice), 62, 77 (twice), 78, 87, 99 (twice), 100, 104 (twice), 108, 109 (twice), 110, and 111.

  Write on the blackboard all the page numbers found by the students. Ask them to read the entire passage surrounding each word and to identify passages that will help them to clarify the title. (The most helpful pages are 61, 62, 78, 104, 109, 110, and 111.)

They will then have an excellent source of information for writing an effective composition on the meaning of **Copper Sunrise** as a title, with examples as supporting evidence.

- Explain that skimming is pre-viewing or over-viewing a book and can mean simply reading the first sentence of each paragraph. Take one of the language texts, such as **Action English 2**, chapter 10, and ask the students to skim it and then summarize its contents within a specified time (10 minutes).

Action English 2

- Ideas for increasing the reading speed of students are on the following pages:

pp. 36, 52-53, 69	**Be a Better Reader I**
pp. 16-17	**Be a Better Reader II**
pp. 20-21	**Be a Better Reader III**
pp. 8-15	**Be a Better Reader IV**

Students should work through those exercises above that are appropriate to their reading level.

- Give the students timed practice at intervals. Each unit in the **Be a Better Reader** series begins with a narrative selection, and these can be used to increase the number of words read per minute. Each selection is followed by questions that serve as a comprehension check. Develop a chart that can be put in the students' notes on which the students can keep a record of their progress.

Be a Better Reader I
Be a Better Reader II
Be a Better Reader III
Be a Better Reader IV

- Explain that **study-reading** is used when detailed recall is expected, when technical details and difficult vocabulary are included, when directions need to be followed, or when careful consideration is needed. Show the students that this is the type of reading expected for the language, science, and social studies texts. The **Success in Reading** series contains ample exercises for varying reading speeds.

Success in Reading, Books 1-6

The students should be able to adjust their methods of reading to the differing purposes and organizational patterns of narrative and informational materials.

- Although most of their elementary school reading will have involved the narrative pattern, many grade 8 students will still have difficulties in sorting out time sequence. Write each of the main incidents of a short story or a novel on slips of paper and then ask the students to read the story. Give them the slips and ask them to place them in order. Allow re-reading if necessary. This exercise could be done regularly until the students find they can read narrative material well.

If students have much trouble with sequencing, give them the slips before they start to read and have them put the slips in order as they occur. (Using a story with a really surprising ending for this exercise will ruin the story.)

Effective Study. Robinson, Francis P. Harper.

- Teach the SQ3R method (Survey, Question, Read, Review, Recite) of reading expository material. Explain that starting at the beginning and reading through is probably not the most efficient way of absorbing expository material. Practise the SQ3R method on chapters of the students' language, science, or social studies texts. **Effective Study** contains a detailed description of this method of study.

- Explain the basic patterns of writing in expository material (cause-and-effect, simple listing, comparison and contrast, sequence of directions, and more), and give examples to practise with. Students will improve both reading and writing skills by experimenting in the above writing patterns.

Be a Better Reader, Books I to IV

- Give the students a package of expository paragraphs written in a variety of patterns, and have them identify the patterns. The **Be a Better Reader** series will provide sources of such paragraphs.

The students should be able to use such features of a book as heading, index, and glossary.

The Dynamics of Language I

Development Reading Texts

- When the students begin to use a new text such as **Dynamics of Language I** or a reading text, design an exercise that will require them to use all parts of the book to find answers: table of contents; boldface headings, chapter summaries, appendixes, and index.

The Second Century Anthologies of Verse, Book I

- **The Second Century Anthologies of Verse, Book I** could be used to teach the students to use other types of indexes including the index to authors, the index to titles, the index to first lines, and the index to subjects.

- Have the students practise using the index through exercises appropriate to their reading levels:

Advanced Skills in Reading, Book I	pp. 147-158
Be a Better Reader I	pp. 94-95
Be a Better Reader II	pp. 104-105
Advanced Skills in Reading, Book II	pp. 188-202
Advanced Skills in Reading, Book III	pp. 166-180

- Once the students have mastered the use of the index in a textbook, have them practise using an encyclopedia index. Be sure that the answers to questions can be located only by using the index. (A student's usual approach is to look up the given topic directly in the appropriate volume, ignoring the index.)

- Exercises in the developmental reading texts on the use of the index in an encyclopedia are on:

p. 40	**Be a Better Reader II**
pp. 203-208	**Advanced Skills in Reading, Book II**
pp.180-184	**Advanced Skills in Reading, Book III**

- Ask each student to bring a car manual to class. Design a set of questions to which any car manual would have the answers. After students have looked up their answers, thus learning to use expository material not organized as a textbook, prepare a car-comparison chart on the blackboard and discuss it.

- Have the students do those exercises below, on the use of the library card catalogue and the Dewey Decimal System, that are appropriate to their reading levels:

p. 121	**Be a Better Reader I**
p. 123	**Be a Better Reader II**
p. 114	**Be a Better Reader III**

ADDITIONAL RESOURCES

Improving Reading in Every Class.
Thomas, E.L., et al., Allyn and Bacon. Longwood Division. 470 Atlantic Avenue. Boston, Mass. 02210.

A hardcover text that is absolutely invaluable for teaching reading in every subject in the school. It is chock-full of teaching ideas. Expensive but worth it.

Innovation and Change in Reading Instruction.
Barrett, Thomas. Sixty-Seventh Yearbook of the National Society for the Study of Education. Part II, pp. 19-23.

The Taxonomy of Cognitive and Affective Dimensions of Reading Comprehension, developed by Thomas Barrett, looks at many facets of reading comprehension and question design.

Language Games. Wagner, G., et al., Macmillan.

An inexpensive paperback of games and activities for listening and speaking as well as for vocabulary. The exercises are intended for grades 1 to 8 but can easily be adapted for older students.

Latin is Alive and Well. Taylor, B.C. Guidance Centre. University of Toronto.

An inexpensive paperback on Latin roots and word structures.

Reading Aids Through the Grades.
Russell, D.H. Columbia University. Teachers College Press. Available from Guidance Centre. University of Toronto.

An inexpensive paperback with exercises for developing vocabulary. Ideas for areas of reading other than vocabulary development are also included.

Success With Words. Herber, H.I. Scholastic Book Services.

An inexpensive paperback of activities to fix vocabulary in social studies, English, science, and math. The book uses almost a programmed approach. Students can use the book as a resource for independent use.

The Greeks Had a Word for It.
Taylor, B.C. Guidance Centre. University of Toronto. Toronto.

An inexpensive paperback on Latin roots and word structures.

THE CLOZE PROCEDURE

The CLOZE test can be used to help establish whether a book is written at an appropriate level for an individual student.

Preparation

1. Select a representative passage of at least 260 to 270 words from the selection or from the book to be examined.

2. Leave the first and last sentences of the passage intact. Then delete every fifth word in the others. Make at least 50 deletions.

3. Reproduce the passage with a blank space in place of each missing word. Teachers may be able to obtain assistance on this from school secretaries.

Instructions to Students

These may be given orally.

"This test has been made by taking every fifth word out of a story. A blank has been left in place of the word. You are to write in each blank the word you think was left out.

"Most of the blanks can be filled with ordinary words, but a few might be numbers (350, 1789, $10); or contractions (he'll, won't); or abbreviations (U.S.A., Mr.).

"Write only one word in each blank. Do NOT be afraid to guess: incorrect spelling will not count against you.

"Try to write an answer for each blank, but don't waste too much time on any one. Some blanks are very hard; skip them and go on to the next. When you have finished the test, you can again try those you have missed."

Scoring and Interpretation

1. Count as correct only the **exact word replacements.** If the teacher counts synonyms as correct, the percentages that follow cannot be used to obtain reading levels.

2. Presuming the test consists of 50 blanks, if the student gets between 22 and 29 (44 to 57 per cent) of the blanks correct, it can be assumed that the material is at the student's **instructional level.** This means that the student will know and understand the meaning of 95 to 98 per cent of the vocabulary and will comprehend about 75 to 90 per cent of the main ideas. The student will need help with unfamiliar words and difficult concepts.

3. If the student gets more than 29 (over 57 per cent) of the blanks correct, it can be assumed that the material is at the student's **independent level.** This means that the material may be read without assistance.

The accompanying sample CLOZE test is from **Be a Better Reader I.**

SAMPLE CLOZE TEST
BE A BETTER READER I

SPACE PROBLEMS AND HOW THEY ARE BEING MET

LACK OF OXYGEN

Oxygen is one of the things that men must have to stay alive. Even on our earth, _____ can't stay under water _____ fly in airplanes unless _____ breathe oxygen. Three hundred _____ above the earth, there _____ is little oxygen. One _____ of space travel is _____ supply astronauts with oxygen.

_____ have solved this problem _____ building sealed, or air-tight, _____ capsules. The seal keeps _____ oxygen from leaking into _____. The capsule also carries _____ oxygen in tanks to _____ the original oxygen as _____ is used up. During "_____ walks," the astronauts receive _____ through special tubes connecting _____ space suits with the _____ supply inside the capsule.

WEIGHTLESSNESS

_____ a capsule is in _____, the men on board _____ weightless. It is the _____ gravity that gives objects _____. Without the anchor that _____ gives, astronauts face the _____ of finding that the _____ tasks become very difficult. _____ example, when you reach _____ an object in space, _____ act of reaching moves _____ back from the object. _____ you try to turn _____ wheel, your body rotates _____ the opposite direction while _____ wheel stays where it _____.

Scientists have solved this _____ by putting hand grips _____ straps all over the _____ of the capsule, so _____ astronauts can anchor themselves _____ they work. Even with _____ aids, it is so _____ to work in space _____ they must often rest.

MICROMETEORITES

_____ are very few meteors _____ space, so scientists say _____ is no danger that _____ of them will hit _____ space capsule. But tiny _____ called micrometeorites are very _____. They are not much bigger than specks of dust.

GOAL 5

HELP STUDENTS DEVELOP APPROPRIATE SKILLS FOR WRITING SENTENCES, PARAGRAPHS, AND ESSAYS

The students should be able to generate, organize, and substantiate ideas.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• Teach the students brainstorming techniques for generating ideas. Select a topic such as "Chickens should lay square eggs because . . ." and allow students five minutes to generate independently as many reasons as they can. Put the reasons on the blackboard and then ask them to select the three or four they consider most interesting to use as the basis of a composition. Nonsense topics appeal to grade 8 students.	
• "Mind Expanders" (pp. 73-91) contains many suggestions for generating ideas.	**The Language of Man 1**
• Chapter 5, "From Adam's Rib to Women's Lib" (pp. 65-86), deals with substantiating general statements, and can be used for assignments in both speaking and writing.	**Action English 2**
• Chapter 12, "The Prose Puzzle", (pp. 279-309), provides valuable background information and ideas.	**The Dynamics of Language 1**
• After dealing with the hints on organizing the descriptive paragraph on pp. 292-293, ask the students to choose one of these methods for writing a description of Cathy's room at Burton.	**The Dynamics of Language 1**
• After the students have read a number of short stories, ask them to state the one they liked best in a clearly developed paragraph that substantiates their opinions.	
• Have the students write a comparison of the personalities of Carl Tiflin and Billy Buck, using examples from the novel to support their points.	**The Red Pony**
• Have students write a comparison of the narrators in:	
"The Summer of the Beautiful White Horse" (pp. 49-55)	**Man in the Fictional Mode 1**
"The White Pony" (pp. 111-115)	**Focus**

The students should understand that a sentence must be communicating about something (the subject) and that a statement must be made about the subject (predicate).

The Dynamics of Language 1

- Chapter 6, "Be Goes It Alone" (pp. 145-167), deals with the sentence structure of SUBJECT + BE + COMPLEMENT and provides a foundation for developing lessons and additional exercises. The teachers' manual (in the teachers' edition) outlines this chapter on pp. 60-64.

The Dynamics of Language 1

- Chapter 7, "Where the Action Is", (pp. 168-191) deals with the SUBJECT + VERB PHRASE structure with both transitive and intransitive verbs. The teachers' manual in the teachers' edition outlines this chapter on pp. 65-68.

- **Advanced Skills in Reading 1, 2,** and **3** each provide a chapter that might make a useful source of teaching ideas and exercises on the structure of a sentence:

Advanced Skills in Reading, Book I — Chapter 2, "Reading the Sentence" (pp. 33-58)

Advanced Skills in Reading, Book II — Chapter 2, "Unravelling Difficult Sentences" (pp. 35-54)

Advanced Skills in Reading, Book III — Chapter 1, "Sentence Meaning at a Glance," (pp. 11-45)

Teachers' editions provide answers to all exercises.

The students should be able to write sentences of varying complexity.

The Dynamics of Language 1

- Chapter 8, "Stretching It A Bit" (pp. 193-205), examines the use of the prepositional phrase as an **expander** for the simple sentence.

The Dynamics of Language 1

- Chapter 9, "Pulling It Together" (pp. 207-221), looks at the compound sentence. Although the reading level is appropriate, the concept level of this chapter is very high.

- Sentence-combining exercises can be developed by choosing sentences from a novel or a short story currently under study, and breaking them into a series of simple sentences. Examples from **The Snow Goose** might be:

The Snow Goose

1. a. He was a painter of birds.
   b. He was a painter of nature.
   c. For his own reasons he had withdrawn from all human society. (p. 12)
2. a. Rhayader did not hate.
   b. Rhayader loved very greatly.
   c. Rhayader loved man.

d. Rhyader loved the animal kingdom.
e. Rhayader loved all nature. (p. 13)

3. a. He was a friend to all wild things.
b. Wild things repaid him with their friendship. (p. 15)

4. a. Many hundreds came.
b. They remained with him all through the cold weather.
c. The cold weather was from October to the early spring.
d. In the early spring they migrated north again to their breeding-grounds.
e. Their breeding-grounds were below the ice rim. (p. 16)

When the students have combined these sentences, discussed various versions, and decided on the ones they feel represent the best combinations, ask them to look at the pages on which the original sentence occurs. A simple discussion of style could ensue.

The students should be able to organize ideas into effective paragraphs, considering such factors as limiting the topic, unity and coherence, and methods of development.

Additional ideas for teaching paragraph writing may be found in GOAL 6: PROVIDE STUDENTS WITH OPPORTUNITIES FOR WRITING VARIOUS TYPES OF PROSE. Ideas for exploring methods of development may be found in GOAL 3: DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS.

- Read pp. 302-306 carefully in preparation for teaching the need to limit the topic. **The Dynamics of Language 1**

- Read pp. 252, and 304-305 carefully in preparation for teaching unity and coherence. **The Dynamics of Language 1**

- Read p. 292 in preparation for teaching methods of development. **The Dynamics of Language 1**

- "Relationships" (pp. 113-134) deals with the methods of development of time and cause-and-effect in paragraphs. **Tactics in Reading A**

- "Central Idea" (pp. 159-181) is concerned with paragraphing as a signal for changing ideas, actions, speakers, time, or place. **Tactics in Reading A**

- "Central Idea" (pp. 141-147) deals with the paragraph from the viewpoint of finding the topic sentence. **Tactics in Reading B**

- **Advanced Skills in Reading, Book I and II** deal with reading a paragraph for the topic sentence. Ideas for teaching the students to limit a paragraph to one topic would arise readily from:

  Chapter 1, "Reading the Paragraph" (pp. 1-17) **Advanced Skills in Reading Book I**

The students should revise their writing to eliminate errors in usage, spelling, and punctuation.

Advanced Skills in Reading, Book II

Chapter 1, "The Message of the Paragraph" (pp. 1-34)

Copper Sunrise

- Work with the students in designing a chart of comparisons in the relationship of Jamie/Davie to Tethani/Shadothai — including examples from the story. Then ask the students to use the chart as the foundation for a paragraph of comparison.

Man in the Poetic Mode

- Read "Hunting Song" (p. 106) to the class. A good discussion on the pros and cons of hunting as a sport may arise. Ask the students to suggest and write on limited topics on this theme. Limited topics might include: the purposes of hunting, the hunter, the places in which hunting occurs, the arguments against hunting, and more.

- Select two paragraphs on distinctly different topics. Cut them into sentences and then ask the students to reorganize the pieces into a coherent paragraph.

Insist that every composition submitted for marking be done in both ROUGH and GOOD copy. Encourage the students to reorganize, tighten, and generally make a mess of their ROUGH copy, with an eye to making their GOOD copy a really fine piece of work. But be strict — if the ROUGH copy is not submitted, the student should automatically lose half the possible marks for USAGE. Before students begin to make the GOOD copy, they should check to make sure they haven't created a run-on sentence, or left a fragment unattached to a principal clause.

- Charts taped inside student notebooks will help both student and teacher to note recurring errors. Marking papers half for ideas and half for usage will reinforce the importance of revision.

The Dynamics of Language 1

- Students should become familiar with the "Mechanics and Usage" section on pp. 311-325.

The Dynamics of Language 1

- Exercises may also be based on the "Mechanics and Usage" section. For example, after going through pp. 312-313 with students, ask them to create five sentences illustrating different uses of capitals. These could be gathered and transferred to overhead transparencies and used for a competition between groups of students over who can first identify the illustrated rule.

Wordplay

- Chapter 5, "A Comedy of Errors" (pp. 24-33), and chapter 11, "A Comedy of Commas" (pp. 61-71), are very helpful. Students can see the difference the punctuation mark makes in what they are trying to say.

Wordplay

- Spelling rules are outlined in chapter 13, "Double, Double, Toil and Trouble" (pp. 74-75).

The students should revise their writing to eliminate common syntactical errors; examples might include run-on constructions, lack of subject-verb agreement, and incorrect use of pronouns.

- Collect samples of common syntactic errors from student writing and use them to design exercises.

- Early in the course, the students can set aside a page in their notebooks headed **Editing.** As each lesson on usage, syntax, spelling, and punctuation is given, the students make an appropriate statement under **Editing.** For example, "Check for use of the quotation mark."

  The students work in teams to edit the work of classmates using the criteria under **Editing.** Perhaps one criterion a week could be added as skills are taught and reviewed. Eventually, the editing teams will be able to use the checklist to indicate the many changes that need to be made during the revision stage.

- Have students work in pairs to revise their first draft. The writing partners read each other's work aloud. The student author should become aware of many errors during the oral reading that he or she might skim over when reading silently.

- Show the students a typical run-on sentence such as: **"The Red Pony** is a novel and it is also a horse and its name is Gabilan and it's by John Steinbeck." Have the students rewrite the run-on sentence in a more readable way. The students may come up with: **"The Red Pony,** a novel by John Steinbeck, is about a horse that is named Gabilan."

  The Red Pony

  When the students appear to have grasped the idea, they could be asked to practise on an exercise that is easily designed using a novel or short story currently being studied. Such an exercise might be:

  1. a. Punishment would be prompt at school.
     b. Punishment would be prompt at home. (p. 30)

  2. a. Jody dried the pony as well as he could.
     b. Then Jody went up to the house.
     c. He brought hot water down to the barn.
     d. He soaked the grain in the hot water. (p. 30)

  3. a. Jody's mother put a platter of steaks on the table.
     b. She also put boiled potatoes and boiled squash on the table.
     c. The food clouded the room with steam. (p. 31)

  4. a. The spring water was cold.
     b. The spring water stung his mouth.
     c. The spring water drove a shiver through him. (p 37)

  5. a. The eyes were red and fearless.
     b. The eyes were impersonal and unafraid and detached.
     c. The eyes still looked at him. (p. 46)

After the students have created and discussed their own combined sentences, they may wish to compare theirs to the author's originals.

The students should be able to revise their writing to improve clarity and style.

- Have the students rewrite their own compositions, using sentence-combining techniques to create a more sophisticated style.

The students should proofread their final draft.

- **Editing** notes, mentioned in connection with revising to eliminate syntactic errors, can be used as a basis for proofreading.

  To stress the importance of proofreading turn back finished copies immediately after receiving them and guide students through the process of proofreading on a step-by-step, paragraph-by-paragraph basis.

The students should write neatly and legibly.

- **Language B.C.** indicates that students can write neatly and legibly. It is up to teachers to insist that they do so. Discuss with students the times when it would be advisable to have good handwriting. They may come up with: forms for ordering something, job applications, letters to the editor, letters of complaint, etc.

- Obtain a wide variety of business forms and duplicate them for the class. Have students fill them out, emphasizing legibility. Discuss the legibility and style of writing and their possible effect on the reader.

- At the beginning of the year, establish some legibility guidelines. Examples might include: make neat loops, don't over-slant letters, join letters smoothly, space evenly, form individual letters distinctly, and make difficult letter combinations clearly. Provide examples of good and poor formation. Practice in writing legibly may be necessary.

- Some students may need a radical change of style. Try script-writing as one choice. As a second choice ask students to eliminate slant in all letters. Encourage an abrupt non-rounded end-stroke.

The students should have a functional knowledge of a system of English grammar for the improvement of clarity and precision.

The emphasis in grammar at the grade 8 level should be on the nine parts of speech and the form and types of sentences. A list of prepositions, co-ordinating conjunctions, and subordinate conjunctions can be used in sentence-combing. Although references to **The Dynamics of Language 1** have been provided throughout this section on grammar, this book deals with language at a fairly high level. For example, in chapter 6 the first chapter on grammar, students are expected to cope with terms such as: **subject, complement, noun phrase, singular, plural, personal pronouns, place phrase, adjective phrase,** and **qualifier.**

- The following rhyme by E.B. Hunter names and defines the functions of the principal parts of speech. Students might be asked to memorize it. (Actually, the determiner is omitted.)

All names of persons, places, things,
Are NOUNS, as CEASAR, ROME, and KINGS.

PRONOUNS are used in place of nouns:
MY thought, HER work, HIS book, YOUR frowns.

When the kind you wish to state,
Use an ADJECTIVE, as GREAT.

But if of manner you would tell,
Use ADVERBS, such as SLOWLY, WELL.
To find an ADVERB, this test try,
Ask how, or when, or where, or why.

PREPOSITIONS show relation,
As WITH respect, or IN our nation.

CONJUNCTIONS, as their name implies,
Are joining words; they are the ties
That bind together day AND night,
Calm BUT cold, dull OR bright.

Next we have the VERBS, which tell
Of action, being, and state as well.
TO WORK, SUCCEED, ACHIEVE, and CURB —
Each one of these is called a VERB.

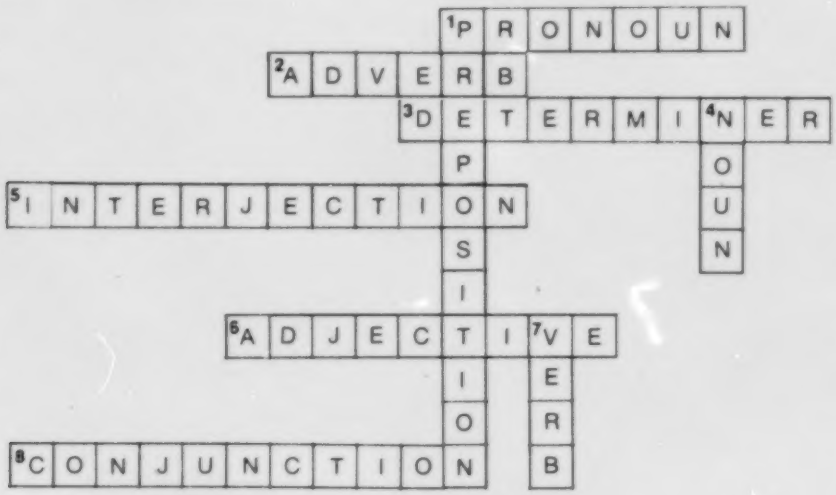
The INTERJECTIONS show surprise,
As OH!, ALAS!, AH ME!, HOW WISE!

Thus briefly does this jingle state
The PARTS OF SPEECH, which total eight.

- Use the names for the parts of speech regularly when discussing the students' writing. This will reinforce the lessons and remind them that knowing the parts of speech is useful.

- Have the students write a simple sentence and label the parts of speech in order. They should exchange only the list of parts of speech with a partner who will then construct a sentence to fit the pattern. Students often find the nonsense-potential appealing.

- Create, or have students create, puzzles that can act as exercises to reinforce the parts of speech. Examples:

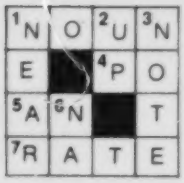


ACROSS

1. Used in place of a noun.
2. Tells how, when, where, and why.
3. Indicates that a noun will follow
5. Shows emotion.
6. Tells "what kind" about nouns.
8. Joining words.

DOWN

1. Shows relation: "below stairs" and "around" corners.
4. Names persons, places, things, and ideas.
7. Tells action, being, or state.



ACROSS

1. A part of speech that names.
4. Abbreviation for post office.
5. A determiner.
7. A noun meaning speed.

DOWN

1. An adverb indicating something is "close to" something else.
2. A preposition pointing skyward.
3. A noun meaning short message.
6. Abbreviation for "not applicable."

- Nouns and verb phrases are discussed in chapter 6, "Be Goes It Alone" (pp. 145-168), and chapter 7, "Where the Action Is" (pp. 169-192). **The Dynamics of Language 1**

- Modifiers are presented throughout the text within the "phrase" and "qualifier" structure. Adverbs are treated as "expanders" within the groupings of manner, place, and time phrases in chapter 8, "Stretching It a Bit" (pp. 193-205). **The Dynamics of Language 1**

- Pronouns are described as "a special group of noun phrases (p. 154) and are presented in the book in a variety of ways. **The Dynamics of Language 1**

- Chapter 7, "What Is It?" (pp. 111-124), develops skills in effective word choice without going into specific grammatical terms. Nouns are identified on pp. 112-117, emphasizing the use of generalizations and specifics. Basic information on verbs is given on pp. 118-119. Adjectives and adverbs are treated on pp. 120-123. **Action English 1**

- Chapter 1, "Recording Sensory Details" (pp. 1-16), deals with the effective use of modifiers. **Action English 1**

ADDITIONAL RESOURCES

Manual of Methods in Secondary English
R.H.J. Monk and Susan Cronwall. University of Victoria.

This is an Experience '74 Project that contains ideas for teaching poetry, non-fiction, fiction, drama, grammar, rhetoric, oral English, and the newspaper.

Sentence-Combining Exercises.
O'Hare. Publication No. 15. 1111 Kenyon Avenue, Urbana, Illinois. National Council of Teachers of English.

Many exercises for students are included in this material.

GOAL 6

PROVIDE STUDENTS WITH OPPORTUNITIES FOR WRITING VARIOUS TYPES OF PROSE

The students should be able to write descriptive paragraphs and compositions.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• Work with the students through chapter 1, "Stampede" (pp. 1-16), as well as the exercises on recording sensory details, building a sensory vocabulary, and using figurative language.	**Action English 1**
• Work with the students through chapter 1, "Seventy-Six Trombones!" (pp. 1-18), as well as the exercises on selection and use of details in description.	**Action English 2**
• Work with the students through chapter 6, "The Sense to Enjoy" (pp. 89-110), and the exercises on describing in vivid language everyday sounds, smells, textures, tastes, and sights.	**Action English 2**
• Read Rupert Brooke's "The Great Lover" (p. 110) to the students and discuss it with them. Then have them write a list of things they love and things they hate. They could then select one item from one of the lists and describe it so as to evoke the same reaction in another reader.	**Action English 2**
• Chapter 11, "The Colours of Your Mind" (pp. 247-275), covers appeals to the senses, dominant impression, and imagery. Examples and activities are provided. This is an excellent source upon which teaching ideas may be built.	**The Dynamics of Language 1**
• Chapter 12, "The Prose Puzzle" (pp. 277-309), contains sequential steps in paragraph and essay organization, using descriptive writing as a model. This material can be used to develop selected lessons for the students.	**The Dynamics of Language 1**
• After students have written descriptions, ask them to exchange them with a writing partner. Partners answer the following questions about the description: What words used here appeal to the senses of touch, smell, and taste? What is good about this description? In what way could this description be improved?	

Each student then uses the reaction in rewriting and improving the description.

Ventures 1

- Have the students read "Weather — It's Sirius" (pp. 117-119) and scan the story for descriptive words and phrases. After discussing the author's use of description, ask the students to write a description of the hottest day they have endured.

The students should be able to write narrative paragraphs and compositions.

Action English 1

- Work with the students through chapter 2, "Creepy, Creepy" (pp. 17-38). The exercises relate to describing events and details in sequence by time, place, and climax.

Action English 1

- Work with the students through chapter 4, "Camera West" (pp. 59-78), which explores writing a story with plot, setting, and character.

Action English 2

- Work with the students through chapter 2, "Wells and Welles — Panic" (pp. 19-32), and the exercises on description and sequence of events by time, space, and climax.

Action English 2

- Work with the students through chapter 3, "Treasure Hunt" (pp. 33-54), which contains exercises on writing the first-person narrative.

Action English 2

- Work with the students through chapter 11, "Memory — A Storehouse for Treasure" (pp. 175-182), which contains exercises on memory writing (first person stories based on actual activities).

The Second Century Anthologies of Verse, Book 1

- Read with the students "Robin Hood and Allan-a-Dale" (pp. 142-147) and ask them to re-tell the story in prose from another character's point-of-view.

The Second Century Anthologies of Verse, Book 1

- The re-telling process could also be used for "Robin Hood and the Curtal Friar" (pp. 148-159). In this case, in addition to re-telling the story from the point-of-view of the friar or Little John, it could be placed in a modern setting.

The Language of Man 1

- Read "Some Tell Tales" (p. 106) and "A Family Pet" (p. 107) and have the students create a tall-tale that is set in their locale.

Action English 1

- More tall tales to use as inspiration for student-written tales are found on pp. 54-55.

The students should be able to write paragraphs and compositions for various purposes including describing character.

- Work with the students through the exercises on the character sketch in chapter 10, "Flood" (pp. 151-176). **Action English 1**

- Work with the students through the exercises on characterization in chapter 4, "Camera West" (pp. 62-64). **Action English 1**

- Work with the students through chapter 4, "On With the Dance" (pp. 55-64), which contains exercises on point-of-view and developing character details. **Action English 2**

- Work with the students through chapter 9, "Rough Diamonds!" (pp. 135-156), which contains exercises on the use of description and incident in character study. **Action English 2**

- Once the students have mastered the techniques described in **Action English 1** and **2** above these could be used in writing personality sketches of characters in the novels.

The students should be able to write paragraphs and compositions for various purposes including supporting an opinion or argument.

- Work with the students through chapter 9, "Space Music" (pp. 143-150), which contains exercises on presenting valid argument. **Action English 1**

- Work with the students through chapter 10, "Flood" (pp. 151-176), which contains exercises on writing documentaries dealing with the development of main ideas and supporting details, fact versus opinion, and cause and effect. **Action English 1**

- Work with students through chapter 12, "Missing Persons Bureau" (pp. 197-216), which contains exercises on organizing, presenting, and solving a problem — including categorizing information, making valid judgments, and drawing conclusions. **Action English 1**

- Work with the students through those exercises in chapter 4, "On With the Dance" (pp. 55-64), that deal with stating and supporting an opinion. **Action English 2**

- Chapter 5, "From Adam's Rib to Women's Lib" (pp. 65-88), deals with general statements supported by valid arguments. **Action English 2**

- Work with students through those exercises in chapter 7, "The Square Ring" (pp. 111-126), that deal with distinguishing between fact and opinion. **Action English 2**

Action English 2

- Work with the students through chapter 12, "Zap!" (pp. 204-207), which contains exercises on drawing conclusions, making inferences, and judging validity.

Deeds of Gods and Heroes

- Have the students read the chapter on Canadian Indians, with particular reference to Wemicus' treatment of his sons-in-law. Then have them write on the topic: "My opinion of practical jokers is . . . ."

  Remind them to define "practical joke" and "practical joker" in the first two sentences, to give at least two examples of practical jokes, and then to state their opinion and why they hold it.

The students should be able to write paragraphs and compositions for various purposes including giving directions.

- Have the students write a set of directions for drawing a simple object such as a fork, spoon, pair of scissors, or cup. As they read their directions slowly, other students standing at the blackboard attempt to follow those directions.

Action English 1

- Chapter 11, "Here's How" (pp. 177-196), deals in detail with explaining and following directions.

The Language of Man 1

- "Nonsense Cookery" (pp. 108-110) contains entertaining directions for cooking amblongus pie, crumbobblious cutlets, and gosky patties. The students will enjoy writing their own fantasy directions.

Ventures 1

- "We Photograph an Anaconda" (pp. 65-69) is a good model for students to use in writing directions for photographing a cat or a dog.

Focus

- Have the students read "Leiningen versus the Ants" (pp. 142-168) and use the descriptions of the setting as a set of directions for drawing an aerial map of the plantation. Compare the various versions and prepare a composite "perfect" version.

Action English 2

- After the students have worked through chapter 1, "Seventy-six Trombones" (pp. 1-18), have them pretend that friends of theirs have come to town to see the July 1 parade. The students then are to write directions for their friends to reach a good vantage point to see the parade.

Boss of the Namko Drive

- Have the students use this book and a topographical map as a guide to writing directions to get them and their herd safely from Namko County to Williams Lake. (If they don't use Delore's route, they should state why they prefer the one they have imagined.)

This is a good opportunity to reinforce scanning skills in looking for route details as well as for map-reading skills.

- Have the students read "Flying Ambulance from Okinawa" (pp. 39-44) and "What's a Woman Doing Here?" (pp. 29-37); then after discussing the stories, use an atlas to plot the route from Iwo Jima to Guam. They could write out the general directions that a pilot might use to fly between the islands. **Ventures 2**

- Ask the students to read "The Figure Eight" (pp. 71-76) and then write out precise directions for a friend to follow on how to write a three-to-four digit number — but they must not state the number. They should limit themselves to a precise description of the strokes, arcs, and circles. Then have the students exchange directions and attempt to follow them to re-create the number. **Man in the Fictional Mode 1**

- After the students have read "To Build a Fire" (pp. 90-110), have them think through and write down the steps in lighting a fire. They should imagine that the person lighting the fire will be younger than they are and have only two matches. **Focus**

- After students have read "Kid at the Stick" (pp. 3-16), have them work in pairs to create a script for using hand held radios to aid someone lost in thick fog in a local park. **Ventures 1**

- The students could read, enjoy, and think about "How to Eat a Poem" (p. 15), "To Look at Anything" (p. 21), and "The Base Stealer" (p. 112). Then they could discuss all three poems in the light of the directions in "How to Eat a Poem". **Reflections on the Gift of Watermelon Pickle**

The students should be able to write paragraphs and compositions for various purposes including writing a newspaper article.

Many ideas for student writing of newspaper articles may be found in GOAL 8: ENCOURAGE A CRITICAL EXAMINATION OF MASS MEDIA.

- Ask the students to write news stories on the graduation from the charm school described on p. 92 of chapter 5, "Ghosts Alive". **Action English 1**

- Have the students write a news story announcing Delore's arrival in Williams Lake. **Boss of the Namko Drive**

- Have the students write a news report announcing the terms of the treaty that sends True Son back to the Butlers. Encourage them to do this from two different slants — one praising the treaty as a breakthrough in friendly relations, and another indicating the dire consequences that could ensue. **The Light in the Forest**

Deeds of Gods and Heroes

- Have the students read the chapters on the Trojan War (pp. 117-173). Divide the class into small groups, each of which is to design a front page for an imaginary Greek or Trojan paper. Each student in the group should also write at least one news report or opinion article. The students may also enjoy developing a letters-to-the-editor section, in which imaginary readers voice complaints about the war.

Ventures 1

- Have the students read "Kid at the Stick" (pp. 3-16), and then write the type of newspaper report that might be written by a reporter who is hostile to Bert.

The students should be able to write effectively for the purpose of conducting personal business.

- Examine with the students, using models, the differences in format between a business and a personal letter.

- Collect advertisements offering for free or inexpensive materials which students might wish to receive. Use these as a basis for class letter-writing assignments.

- Have the class write to fellow students who transfer to other schools during the year.

- Have the students write a letter to themselves to be read in the year 2000. These letters should describe the personality and plans for the future of the student writing. Explain that at the end of the century they will be interested in reading the letter and recalling the kind of person they were.

- Clip newspaper stories about teenagers and have the class write letters-to-the-editor in response.

Action English 1

- The follow-up activities for chapter 5, "Ghosts Alive" (p. 92), all provide ideas for writing letters of testimonial, letters to friends, and letters to the editor of a newspaper.

Action English 1

- Chapter 9, "Space Music" (p. 147), contains assignments for students to write letters of request and letters arranging appointments.

Action English 1

- Chapter 11, "Here's How" (pp. 186-187), presents a format for writing a vitae for an unemployed super-spy.

Action English 2

- Chapter 3, "Treasure Hunt" (pp. 42-49), contains excerpts from Anne Frank's diary, and an assignment to write an imaginary diary for a treasure hunter.

- Several letter-writing assignments are suggested on p. 64, chapter 4, "On With the Dance". **Action English 2**

- Chapter 10, "Peaches and People" (pp. 158-174), is designed to build classification skills for various purposes. It deals with reading job advertisements, completing an application form, applying for a job, writing letters, and writing diary entries. **Action English 2**

- Ask the students to imagine that the executors of the wills of Ponyboy's parents decide, because of all the publicity he receives, that his brothers are not satisfactory guardians. They therefore demand personal vitae of each of the three boys. With a view to putting the truth in the best possible light, the students, in groups of three, can be asked to write the vitae. **The Outsiders**

- After the students have read "Kid at the Stick" (pp. 3-16), ask them to imagine that Swanson makes good his threat and that Bert loses his job. Have them write up Bert's vitae, sticking to facts of the story as much as possible. **Ventures 1**

- Have the students read "The Night a Sitter Stood Tall" (pp. 17-19) and, pretending to be Teresa, also write a letter of application to: **Ventures 1**

  An institute for higher education

  Nursing School

  A supermarket

GOAL 7

HELP STUDENTS TO DEVELOP WIDE SPEAKING, LISTENING, READING, AND WRITING VOCABULARIES

Vocabulary development is important but should always be handled in the context of student listening, speaking, reading, and writing. **Teaching words in isolation would be unproductive.**

The students should have an interest in words and idioms, and a desire to learn and use new ones.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• Have the students do exercises in the idiomatic expressions given on:	
p. 77	**Be a Better Reader II**
p. 98	**Be a Better Reader III**
• When giving writing assignments, develop vocabulary lists that might be useful for the assignment. The nature of the lists will of course vary with the topic or topics.	
• Many words have interesting histories. Introduce some of these at intervals to increase the students' interest in words.	
• Divide the class into small groups, each of which would be responsible for teaching a vocabulary list of useful words to the rest of the class. The students should draw their list of words from any of the short stories or novels under study. Explain several different ways in which they might teach vocabulary and allow them to select any method they prefer (or create their own). A new group teaches a new list each week. The average test-score of the students on the meanings could be the mark assigned to the group for its "teaching skill".	
• "Ainmosni" (pp. 112-118) is insomnia spelled backwards and is also an entertaining short story about a word-game that creates insomnia for the author. After reading it students may enjoy creating their own simple palindromes.	**Wordplay**
• With modification, many of the word games such as "Hints and Clues" (p. 4), "Word Alchemy" (pp. 7-10), and "Are You a Good Word Sleuth" (pp. 90-93) can be used to stimulate an interest in words.	**Wordplay**

The students should have acquired a broad vocabulary that will be useful in academic, vocational, and social contexts.

- Have the students form as many words as possible from a word such as transportation.

- Occasionally explore with students words in specific categories. Examples might include types of doctors or scientists and their functions, types of illnesses, or types of words associated with the space program.

The Language of Man 1

- The concepts of synonym, antonym, and homonym can be reinforced through exercises given on pp. 43-47.

- Choose vocabulary from material to be read and arrange by parts of speech to reinforce grammar. A sample vocabulary sheet to be given to students as they enter the class might be:

The Light in the Forest

Vocabulary: **Light in the Forest**

Modifiers

( ) Impassive	1. Hot; glowing; ardent
( ) Exemplary	2. Indifferent; stoical; apathetic
( ) Incomprehensible	3. Serving as a pattern; deserving imitation
( ) Fervent	4. Unfathomable; not capable of being understood or deciphered

Verbs

( ) languish	1. Compel; force; confine
( ) constrain	2. Draw back from
( ) recoil	3. Pine; wither; fade

Nouns

( ) bolster	1. Noxious influences; effluvia from swamps
( ) miasmas	2. Act of willing or choosing
( ) volition	3. Long, narrow pillow or cushion

The students try to match meanings. Teach those words that they don't know — always showing them in context — and ask them to compose sentences that demonstrate the words' meanings. Finally, ask them to watch for these words as they read the book.

- Choose six words from a book or short story currently under study and teach them to the students. Then ask the students to put them into sentences that bring out their meaning. For paleontologist, for example, the student might be encouraged to write: "Even though he had been studying fossils for years, the paleontologist was puzzled by the strange extinct creature embedded in the grey rock.

The students should understand the effect of context on the meaning of words.

Additional ideas for teaching the effect of context on word meaning are found under GOAL 4: DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS.

- Read chapter 2, "How Does A Word Mean?" (pp. 23-41), and design appropriate lessons and assignments. — **The Dynamics of Language 1**

- Have the students look up multi-meaning words such as "run", "blind", and "cross" and ask them how we know which meaning to use. — **The Gage Canadian Dictionary**

- African and Boer words appear throughout this novel. Have the students prepare their own glossary by extracting the meanings from context. — **Jamie**

The students should analyze the elements of word structure (roots, prefixes, and suffixes) as an aid in understanding words.

Additional ideas for teaching the elements of word structure are found under GOAL 4: DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS.

- Chapter 18, "Jigsaw Puzzles with Latin and Greek Combining Pieces" (pp. 102-110), contains exercises for roots, prefixes, and suffixes. — **Wordplay**

- One of the key concepts of **Deeds of Gods and Heroes** is the idea of communion. On pages 230-231 of the **Gage Canadian Dictionary** are many words from the latin word "communis", meaning an act or instance of sharing. To direct students through the pages of the dictionary, ask them to find: — **Deeds of Gods and Heroes**

  Which word means "an official bulletin or statement"?

  Which word means "a fund of money contributed voluntarily by people"?

  Which word means "a hall for recreation and public meetings"?

  Which word means "to be connected"?

  Which word means "jointly owned by all"?

  Which word means "an exchange of thought or feelings"?

The students should understand the difference between denotation and connotation.

- Write the following words on the blackboard:

  Note
  Denote
  Connote
  Notation
  Notice

The Gage Canadian Dictionary

The Dynamics of Language 1

Ask the students to find their precise meanings in the dictionary. Then have them study pp. 39-41 of the **The Dynamics of Language 1.**

- Cite a word such as "wise", "relax", or "slim" and ask the students to list as many synonyms as possible. Then have them divide the list into words of positive and negative connotation. Do the students agree on the lists?

- Select three or four newspaper articles and have the students choose one and rewrite it in two forms: one using synonyms that have positive connotations, and the other using synonyms having negative connotations.

The students should be aware the figurative expression can enrich and clarify spoken and written language.

- Once the concept of imagery is understood, give definitions of **simile** and **metaphor,** explaining that we use these comparisons to clarify an idea or image. Then ask groups of students to brainstorm a list of similies and metaphors used in everyday slang.

- Compose and distribute worksheets in which students complete similes and metaphors such as "He or she is as Canadian as . . . ." or "A Canadian is . . . ."

The Dynamics of Language 1

- Chapter 11, "The Colours of Your Mind" (pp. 247-274), deals with imagery, simile, and metaphor. Many of the exercises here could be used when introducing the concepts.

Action English 1

- Study with the students the "Poetry Box" (p. 94) that defines figures of speech, rhyme, and rhythm.

The students should make efficient use of basic reference books such as dictionaries.

Ideas for teaching dictionary skills are found under GOAL 4: DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS.

The students should have acquired some knowledge of the many historical and contemporary influences on the development of English words and expressions; examples might include: other languages and cultures, science and technology, and mythology and literature.

- Chapter 5, "First a Grunt — Then a Word" (pp. 111-143), contains interesting information on the development of language.

The Dynamics of Language 1

- Chapter 3 (pp. 24-42) on the space suit has potential for exploring the meanings of scientific words and descriptions. A series of questions can lead students through the chapter. Examples:

Have Space Suit Will Travel

  What are the qualities of silicon and asbestos?

  Was the outer hide pliable or stiff?

  What ingenious arrangement was incorporated into the joints?

  What were these bellows-operated volume compensators covered with? What word that we use is probably the basis for this word?
  Why was the helmet so arranged that "it was impossible to open the suit with pressure inside? What is the distinction between explosion and implosion?

- Mythological allusions are dealt with on pp. 211-213.

Deeds of Gods and Heroes

- Have students each bring in an old telephone book that includes the Yellow Pages. Ask them to prepare a dictionary of companies in the Yellow Pages that use a mythological source as a name or a symbol.

ADDITIONAL RESOURCES

Techniques of Teaching Vocabulary.
Field, Dale E. Educational Publications. Palo Alto, California.

A hard-cover text that is a positive gold mind of ideas. It should be purchased for the English department's reference collection.

Words From the Myths.
I. Asimov. Signet. New American Library.

An inexpensive paperback that indicates the mythological sources of many words in common use.

Words of Science and the History Behind Them
I. Asimov. Signet. New American Library.

This inexpensive paperback is designed to stimulate the students' interest in words and their meanings.

GOAL 8

ENCOURAGE A CRITICAL EXAMINATION OF THE MASS MEDIA

Because this type of study often entails an examination of the inferential level of comprehension, it is difficult to select appropriate material for grade 8 students, who are often still struggling at a concrete level of comprehension.

The students should understand the functions of various mass media; examples might include to entertain and inform, to persuade, and to sell commercial products.

The students should be able to make discriminating choices in their consumption of media.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

TEXTS

- Conduct an inventory of class television watching habits. Duplicate a one-week television schedule and ask the students to indicate which shows they would watch in a normal week. Collate the results.

  How much time is spent on TV watching a week? How much time is spent watching programs in each of the following categories?

  Situation comedy
  Made-for-TV movies
  Documentaries
  Variety shows
  Theatre movies
  News
  Soap operas
  Sports
  Others

  Which types of programs are the most popular with the students? Is this the same as the programs' current audience ratings? Why?

  If students are especially interested, ask them to repeat the survey among adults. Are the results the same? Why, or why not?

- Using the same one-week TV schedule, have the students in groups graph the total amount of time devoted by the networks to the various categories of programming. Then ask them:

  Is the class viewing-pattern related to the amount of time the networks are assigning to each category?

  What is the main function of TV — to entertain, inform, sell products, or persuade? How do you know?

What percentage of time is spent on violent programs? How should violence be defined?

- Ask the students to write a short essay on one of the following topics:

  Television has been described as the "third parent". What do you think that statement means?

  The French word for advertising is **reclame** which comes from the Latin **re** and **clamo: to shout again.** How apt is the French word?

  Lying is an indispensable part of making life tolerable or "Telling it like it isn't?" Relate this saying to your experience with TV programs and advertising.

The Language of Man 1

- Work with students through "Coping with Television" (pp. 117-141), which deals with the influence of TV on our lives. Detailed questions and suggested assignments are provided in the teachers' manual.

Man in the Poetic Mode

The Second Century Anthologies of Verse, Book 1

Reflections on a Gift of Watermelon Pickle

- Ask the students to find and create posters illustrating one of each of the figures of speech as they are used in contemporary ads. Suitable ones are: simile, metaphor, hyperbole, alliteration, onomatopoeia, and personification.

- Select appropriate ads from magazines and prepare transparencies. Use them as the basis for a discussion of questions such as:

  What is the significance of the word "new" in advertising?

  What are the names of some magic ingredients?

  What ads use pseudo-scientific research?

  What methods are the advertisers using to encourage purchases?

- Ask students to examine some current ads for the use of suffixes such as (ama, ema, cade, ized, thon, matic, ique, prefixes (super, pak, ex, amic, elte), and euphemisms such as homemaker, problem skin, halitosis).

- Ask students to examine the truth of product claims. Prepare a list of product tests conducted regular on television (Coke vs Pepsi, butter vs margarine, hand lotions, paper products, etc. are often subjects of tests). Ask the students to bring one or two of the items (use your list as a sign-up sheet). Now, conduct the same tests conducted or implied on the television. Ask the students to write a short editorial on the results of their tests.

- Bring enough copies of a newspaper for the entire class. Use two newspaper articles to examine such characteristics of news writing as:

  The inverted pyramid

  The five W's — who, what, when, why, where in the lead paragraph

  Capability of the story being cut down from the bottom up owing to space shortage

  Paragraphs of one or two sentences

- Select a series of news stories and cut off the headlines. Distribute both among small groups of students asking them to match headlines to stories.

- Select a series of news items that contain worthwhile general knowledge and ask the students to list from five to ten facts from them and prepare one or two suitable questions that go beyond the facts provided. Discuss both the facts collected and the possible sources of answers to the questions posed.

- Use the format of TV's Front Page Challenge. From a week of newspapers, students prepare background information on a current political, athletic, or other personality. Other students ask questions to identify the mystery guest.

- Select a series of action photographs from a newspaper and give a set to each group of students. Ask them to draw inferences from the pictures and write them down. Then give them the accompanying news stories and see how accurate their inferences were. Score one point for each correct inference.

- Tape a TV news broadcast and prepare a script from one item. Then select a newspaper story on the same event. Play the videotape in class and provide the students with the TV script and the newspaper story. Ask them to draw conclusions on differences between the oral and written styles and to state their opinion on why these differences occur.

- Teach students the elements of six writing patterns (narration, information, instruction, persuasion, argumentation, analysis) and ask them to find appropriate examples in the newspaper.

- While the students are studying characterization in the novel and short story, ask them to describe the personalities of several comic-strip characters in the newspaper.

I Heard the Owl Call My Name

- After students have read **I Heard the Owl Call My Name,** ask them to create the front page of the **Kingcome Chronicle** including news stories created from events in the book.

Focus

- Have the students read "Leiningen Versus the Ants" (pp. 143-165) and, working in groups, use information from the story and library sources on army ants to create an ant newspaper. Suggested contents might be:

  Ants' news stories: What noteworthy events have been happening in the ant world? How would an ant newspaper reporter regard the siege of Leiningen's plantation?

  Letters to the editor from ant soldiers, from Leiningen and his workers, or from the ant wives left at home.

  An entertainment column: What kind of entertainment would an ant be interested in?

  Classified ads: What kinds of things would an ant want to buy or sell? What sorts of jobs would an ant be able to do? What kind of house would an ant need?

  Dear Ant Landers: What kinds of personal problems would an ant have?

  Sports: What kinds of sports would an ant get involved in?

  Weather

  News from home

  Cartoons

The students could give the paper a name, lay out the paper in columns and assign jobs so that everyone participates in writing, editing, and layout.

The students should be able to compare and contrast literary works with non-print versions.

- List and discuss the changes made when the following books or short-stories were changed into movies — make a list. Why were the changes made? Which is the "better" version? Why? Why do sales of a novel often increase dramatically after the movie version appears? Possible titles are:

I Heard the Owl Call My Name	**I Heard the Owl Call My Name** Marlin Motion Pictures. 47 Lakeshore Road East. Port Credit, Ontario L5G 1C9
Anne Frank: The Diary of a Young Girl	**The Diary of Anne Frank** Bellevue Film Services 1644 W. 75th St. Vancouver, B.C. (16 mm. 159 min. b/w fairly poor condition)
The Light in the Forest	**The Light in the Forest** Bellevue Film Services. 1644 W. 75th St. Vancouver, B.C. (16 mm. 93 min. colour)

GOAL 9

ENCOURAGE STUDENTS TO READ AND ENJOY LITERATURE PAST AND PRESENT

The students should have read various types of novels and short stories.

The students should be able to discuss, with some insight, literary works they have read.

The students should enjoy sharing with others their opinions, impressions, and feelings about their reading.

The students should understand through experience that concentrated attention to a literary work can provide insight and pleasure.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• After the students have read the novel, ask them to describe orally the white man's attitude toward the Indians, using examples from the story.	**The Light in the Forest**
• Ask the students to write a description of the Indian's attitude toward the white man, using True Son and the incident surrounding the Paxton people as examples.	**The Light in the Forest**
• Discuss with the students, and ask them to write two paragraphs on the arguments for and against the foreceable return of True Son to his white parents.	**The Light in the Forest**
• If the students appear interested, conduct a mock-hearing at which the principals and witnesses argue their case before a judge.	**The Light in the Forest**
• Discuss with the students True Son's reasons for "betraying" the Lenni Lenape when they were going to attack the white people on the river. Add to this a discussion of Cuyloga's reasons for saving his "son's" life during the council discussion.	**The Light in the Forest**
• Have the students explain why True Son was banished from the tribe. They could follow this with a short story that explores one of the alternatives True Son has for his life.	**The Light in the Forest**

The Light in the Forest

- Have the students write a paragraph on the relationship to the novel of the saying "Blood is thicker than water".

Copper Sunrise

I Heard the Owl Call My Name

- The students could read one or both novels. When they have finished, remind them that they have now read two or three novels on the relationship between Indians and white people, and that through the eyes of the central characters can be seen injustices, prejudices, and narrow-mindedness. Students can choose either topic 1 or 2 and answer it in a short essay of three to four paragraphs:

  1. In these novels, what was the attitude of most Indians toward white people? What made them feel that way? Give specific examples from each novel when answering these questions.

  2. In these novels, what was the attitude of most white people towards Indian people? How did they treat them? What experiences made them act this way? Give specific examples from **each** novel.

The Red Pony

- After they have read the novel, point out that if Billy Buck was "a fine hand with horses" (p. 15), and if he was "as good as any horse doctor in the country" (p. 24), how do they account for Gabilan's illness and death? If the students have difficulty, break the question down into simpler parts, such as: What "mistakes" did Billy make that affected Gabilan? List them in the order of their occurrence, quoting Billy's words, and commenting on their effect on Gabilan and Jody.

The Red Pony

- Ask the students to scan the novel for each mention of rain and explain the significance of each to the story. (The pages are 27, 29, 30, 31, 37, and 42, with multiple references on some pages.)

The Snow Goose

- After the students have read the novel, have them write character sketches of Phillip Rhayader and Fritha. Remind them to include the various points common to character sketches, including how the characters reveal themselves, and how others reveal traits about them.

The Snow Goose

- Discuss with the students the similarities between Fritha and the Snow Goose, and between Rhayader and the Snow Goose.

Light a Single Candle

- Have the students create a title for each of the ten chapters. Each title should foreshadow the events of the chapter without giving them away.

Light a Single Candle

- Ask the students to do a 20-minute blind-walk at home. They should go about their regular routine for 20 minutes, talking to people, walking around, touching things. Ask them to note changes in the way they moved, how much they felt like removing the blindfold for just a peek, what they thought, and what they bumped into. Ask them to discuss as many of these sensations as possible, and then to write a well-organized paragraph relating their experiences with "blindness" to Cathy's.

- Ask the students to explain the saying: "Better to light a single candle than to sit and curse the darkness." How does this saying relate to Cathy's life? As discussion proceeds, note salient points on the blackboard. Then have the students write their answer to the question in a complete paragraph.

Light a Single Candle

- Have the students read "August Heat" (pp. 22-27), a famous example of the unfinished story. Ask the students to complete the story, but in such a way that the solution is both credible and in accord with the framework and details already provided by the author. When this is done, ask some students to read their versions aloud. Conclude by discussing how each version would meet the author's conception of the ending.

Focus

- Choose a current, local, public issue and ask the students to imagine how one of the main characters in "To Build a Fire", "The Decision", or any other short story would react if faced with that issue. After discussion, have the students write a paragraph using evidence from the story to support their ideas of how the character would react.

Focus

The students should have read various types of poetry; examples might include narrative, ballad, haiku, and concrete.

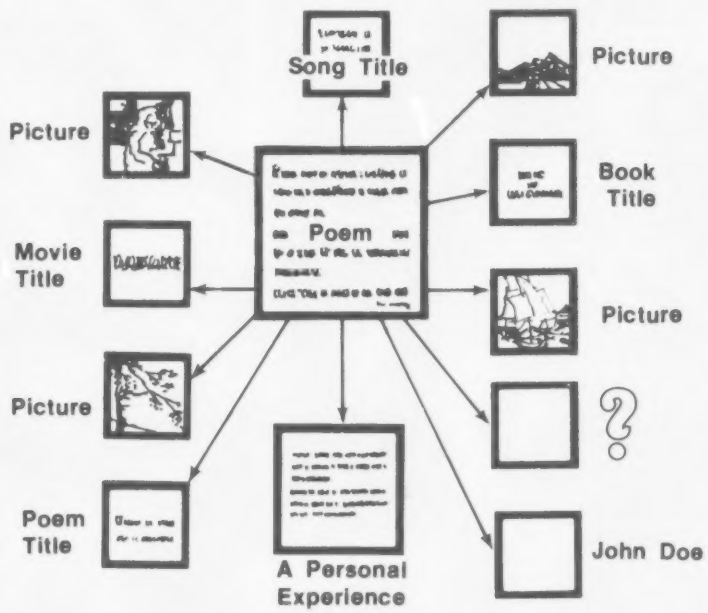
The students should be able to discuss, with some insight, literary works they have read.

The students should enjoy sharing with others their opinions, impressions, and feelings about their reading.

The students should understand through experience that concentrated attention to a literary work can provide insight and pleasure.

- Ask the students to design a picto-poem by mounting a poem in the centre of a large sheet of paper and surrounding it with pictures, anecdotes, textural artifacts, and titles of songs, books, or movies, each of which is joined by a line to the word or phrase that inspired it. The following diagram as an overhead transparency might be used to show the type of layout that is wanted:

A Picto-Poem



Action English 1

- Read with the students "The Ballad of the Oysterman" (pp. 96-97) and examine the form, the language, and the style of the ballad. Then ask the students to either:

  1. Write a ballad, using one of the first lines on p. 97 as their first line; or

Man in the Poetic Mode 1

Reflections on a Gift of Watermelon Pickle

The Second Century Anthologies of Verse, Book 1

  2. Write a ballad based on the plot of one of the novels or short stories they have read; or

  3. Find a ballad they enjoy and write a paragraph telling what they like about it and why.

  The same procedure could be used with other forms of poetry.

Man in the Poetic Mode 1

The Second Century Anthologies of Verse, Book 1

Reflections on a Gift of Watermelon Picle

- Have the students identify topics in poetry that they enjoy most — for example, love, humour, friendship, nature, action, war. Have them read various enthologies to find at least two poems that satisfy their interests and would be suitable for a poetry reading. In preparing for this reading, they should:

  Make copies of the poems

  Practice reading the poems

  Be able to tell specifically why they like the poems

  Try to arrange a suitable reading atmosphere such as seating the students in a circle. They could also arrange to have suitable background music.

The students should have read various types of non-fiction, including essay, diary, and article.

The students should be able to discuss, with some insight, literary works they have read.

The students should enjoy sharing with others their opinions, impressions, and feelings about their reading.

The students should understand through experience that concentrated attention to a literary work can provide insight and pleasure.

Anne Frank: The Diary of a Young Girl

- Before reading **Anne Frank,** ask the students to imagine that their family and another family are fugitives hiding in a two-room attic with minimum kitchen and bathroom facilities. They are also to imagine being confined there for at least two years. Have them list the problems they foresee under the circumstances. Collate student-generated ideas. Read **Anne Frank,** then discuss what problems generated by students are corroborated in the book. Then discuss what problems did not occur in Anne Frank's diary, and why. Have them write a paragraph describing whether they would have the same attitude as Anne's toward such confinement. They should support their ideas with reasons.

- Ask the students to read "What's a Woman Doing Here?" (pp. 29-37) and "Flying Ambulance from Okinawa" (pp. 39-44). Discuss and compare the articles. Then have the students look through newspapers or magazines, and find an example of similar reporting showing that "truth is sometimes stranger than fiction".

Ventures 2

- Choose some strong readers and assign parts for "Sorry, Wrong Number" (pp. 128-145). Ask the students to practise overnight. After the class has heard the play **performed,** they could answer the questions on pp. 145-146 and discuss them later as a class. Elicit student experiences with weird, crank, or puzzling calls. How did they react? What happened as a result?

Ventures 1

- Assign parts and read the play "Flight into Danger" (pp. 198-241), if students did not read it in their elementary classes. If possible, students could compare a few pages of the novel version, **Runway Zero-Eight,** to the appropriate section of the TV script. Ask them to make a list of the differences they find. Discuss the reasons for these differences.

  If the students are enthusiastic, they may enjoy rehearsing the play at lunch-hour, eventually using the video-tape equipment (if available) to make their own TV version.

Ventures 2

Runway Zero-Eight
Hailey, Arthur, et al.,
Bantam

The students should have read various types of drama.

The students should be able to discuss with some insight, literary works they have read.

The students should have had an opportunity to read plays aloud.

The students should enjoy sharing with others their opinions, impressions, and feelings about their reading.

The students should understand through experience that concentrated attention to a literary work can provide insight and pleasure.

Although they are not strictly related to the **reading** of drama, ideas for dramatic activities rising out of literature are listed below.

The Red Pony

Jamie

Have Space Suit — Will Travel

- Ask the students to imagine an interview situation in which interviewers question Mr. and Mrs. Tiflin from **The Red Pony,** Mr. and Mrs. Carlson from **Jamie,** and Mr. and Mrs. Russell from **Have Space Suit — Will Travel** on their attitudes toward and methods of child-rearing.

  Now have students construct in writing the imaginary interview with responses that are characteristic of the parents. If the students appear unfamiliar with the idea of an interview format, videotape a short interview from a television program as a sample.

  Finally, though not allowing the students to use their written interviews except as background information, have the students conduct improvised interviews, occasionally switching students.

Action English 1

The Outsiders

- Have the students read "The Town Mouse and the Country Mouse" (pp. 83-85) for hints on changing prose into drama. Summarize the hints, adding any others that come up in discussion.

  Choose an action novel such as **Copper Sunrise** and, after the class has been divided into groups, ask each group to select an incident with a distinct beginning, middle, and ending, as well as a single location. Each group writes and rehearses a script for the scene chosen.

  When the scenes are presented, act as moderator by telling the story and stopping for each scene as it occurs in the plot.

  As the close, the students can be asked to write a short essay on the differences between a play and a novel.

The students should have had an opportunity to memorize favourite lines or passages from literature.

Students often enjoy memorizing poetry. Occasionally assign the memorization of a **classic,** but more often allow students to memorize a poem they select. Ask only that they write memorized poetry with correct words and lines. Ignore punctuation. The value of memorized poetry most often lies in its oral use.

The students should desire to attend performances of plays, readings of poetry and prose, etc.

- Encourage the student to attend plays by reviewing plays that you have seen, by reading reviews from the paper, by bringing travelling performances or poets into the school when possible, and by arranging fieldtrips to see plays when possible.

GOAL 10

EXTEND STUDENT'S KNOWLEDGE OF SELF AND SOCIETY THROUGH LITERATURE

The acquisition of a personal sense of identity is a major concern of adolescents. Carefully planned activities examining literary materials can help students to deal with this concern.

The students should be able to identify values and attitudes expressed in works of literature, and compare these with their own.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• Chapter 4, "On With the Dance" (pp. 55-64), deals with point of view. The principles used and the activites suggested could be applied to any of the novels or short stories.	**Action English 2**
• Students could read and enjoy **The Outsiders.** Ask them what the difference is between the **Greasers** and the **Socs.** Point out that, on p. 35, Cherry says: "You greasers have a different set of values." What was this difference in values? Do the students agree with them? What values would they establish if they were forming a group?	**The Outsiders**
• After the discussion above, have the students write a point-form outline of a logical future for Darry (or one of the other characters) based on his or her values.	**The Outsiders**
• Have the students discuss the characters' reasons for belonging to a gang. Examine with them the family situations. (Note that the Curtis brothers were orphaned, Dallas Winston was neglected, Johnny Cade and Steve Randle were abused, Two-Bit Matthews was fatherless, and Bob Sheldon and Randy Anderson were affluent.) Ask them to discuss in what ways the gang succeeds as a substitute for the family and in what ways it fails.	**The Outsiders**
• In chapter 11, pp. 225-240, the race of human beings on Earth is judged by the **Three Galaxies.** What negative values does the Moderator identify in human beings? What positive values does Kip use in defence? What is the decision of the **Three Galaxies?** Why did they make it? What does this imply about their values?	**Have Space Suit — Will Travel**

Have Space Suit — Will Travel

- Prepare a mixed list of the values of the Mother Thing and the values of the Wormfaces, **wording them all positively.** Give the list to the students individually, asking them to place them in order of priority **for them.** Then ask them to work in groups to try to reach a consensus.

  When they have finished, tell the students which values belonged to the Mother Thing and which to the Wormfaces. During the subsequent discussion, the students could deal with what actions in the book led to the list of the Mother Thing/Wormface values and, more important, how our attitudes toward the characters can be influenced by how they are portrayed and by word connotations (Mother Thing vs Wormface), as much as by their values.

Boss of the Namko Drive

- Before the students read **Boss of the Namko Drive,** have them number the following items in order of importance to themselves:

_____ Parents	_____ TV
_____ A private room	_____ A job
_____ Friends	_____ Fresh air
_____ An allowance	_____ An education
_____ A bicycle	_____ A good book
_____ A horse	_____ Good health
_____ Personal freedom	

  After the students have read the novel, ask them to number the items from Delore's point of view. Discuss the similarities and differences in the lists.

Focus

- Read "Sentry" (p. 177) aloud, making sure the students' books are closed. Stop reading after the phrase "Such repulsive creatures they were," leaving off the words" with only two arms and two legs, ghastly white skins and no scales." Ask the students to imagine what the creature looks like and describe it on paper. Ask them to write a detailed descriptive paragraph; the more artistic students may add a drawing. Then re-read the last sentence, this time including the description of the repulsive creature.

  Discuss how attitudes prejudice the listener into believing that the creature has to be a monster and not a member of the human race.

Focus

- After the students have read "The Decision" (pp. 67-78), "To Build a Fire" (pp. 90-107), and "Leiningen versus the Ants" (pp. 143-165), discuss the similarities and differences in the personalities and values of the three men.

  Then have them write a short essay on the character they would prefer to have as prime minister of Canada based on his personality and values as indicated in the story.

Ventures 1

- After the students have read "The Night a Sitter Stood Tall," (pp. 17-20) ask them to discuss how Theresa's attitude toward the older brother changes. What understanding of human nature does she show?

- Have the students read "The Fallen Angel" (pp. 149-153). They could identify the type of entertainment that Sam Angeli feels is valued most. Do they agree or disagree? Answering this question could entail a discussion using examples from popular entertainment, such as television shows, movies, and sports. **Ventures 1**

- Have the students read "The Retrieved Reformation" (pp. 170-178) and discuss Jimmy's change in values. What caused the change? Do they feel he is sincere? **Ventures 1**

- Have the students read "Three Abreast Through a Keyhole" (pp. 142-144) and discuss which of these two adages best applies to the story: **Ventures 2**

  1. It's not whether you win or lose, but how you play the game.

  2. Nobody remembers a loser.

  Which one do the students feel most closely represents their own values?

The students should have increased, through their reading of literature, their awareness of the diversity and complexity of human experience.

- Ask students to read "The Story of My Life" by Helen Keller (p. 97) with relation to **Light a Single Candle.** How are both characters trapped? What is the main source of conflict in Cathy's life after she becomes blind? Why was it necessary for her to become independent? In what ways did both she and Helen Keller overcome their situation? What does it mean when Cathy decides, on the second-to-the-last page, to light a single candle. At this point, Cathy decides to write to Daisy. Ask the students to write that letter. Finally, discuss what would happen to the story if it ended "happily ever after"? **Action English 2**
  Light a Single Candle

- Discuss the problems Phillip Rhyader faces as a person with a physical handicap. Are there any similarities to Cathy in **Light a Single Candle?** **The Snow Goose**

- Discuss the following statement: "Phillip Rhyader has copped out of life and society." **The Snow Goose**

Focus

- Have the students read "The Dog of Pompeii" (pp. 1-10) after the have read **Light a Single Candle.** After class discussion, have them write a short essay comparing the experiences of a blind boy in A.D. 79 to that of a contemporary blind girl.

Focus

- Another short story that deals with the diversity of experience of the blind is "A Secret For Two" (pp. 15-19).

The Red Pony

- Have the students read **The Red Pony** and write a paragraph on how Jody's knowledge of life expands through his loss of Galiban. Then discuss with the students whether they feel that the birth of Nellie's colt was worth her death?

  What do the students think they fear the most: death itself, what might come after death or the way in which they might die?

- Have students browse through the poems listed below and select any three they like and understand:

Man in the Poetic Mode, 1	"The Young Ones, Flip Side" (p. 1)
Man in the Poetic Mode, 1	"When I Was Young" (p. 2)
Man in the Poetic Mode, 1	"Will I Remember?" (p. 6)
Man in the Poetic Mode, 1	"The Dreamer" (p. 7)
Man in the Poetic Mode, 1	"Duck-Chasing" (p. 9)
Man in the Poetic Mode, 1	"Fear" (p. 53)
Man in the Poetic Mode, 1	"First Lesson" (p. 54)
Man in the Poetic Mode, 1	"Mud Time: Southern Indiana" (p. 68)
Man in the Poetic Mode, 1	"Sleep" (p. 69)
Man in the Poetic Mode, 1	"Because the Ground Creature Looked So Sad" (p. 86)
Man in the Poetic Mode, 1	"Original Sin" (p. 108)
The Second Century Anthologies of Verse, Book 1	"Once Upon a Great Holiday" (p. 5)
The Second Century Anthologies of Verse, Book 1	"He Rides Up and Down, and Around" (p. 9)
The Second Century Anthologies of Verse, Book 1	"Parable of the Prodigal Son" (p. 222)
The Second Century Anthologies of Verse, Book 1	"A Small Hungy Child" (p. 224)

Have the students answer the following five questions in their notebooks for each of the three poems selected:

What do you think being innocent is?

In what way do you think the person in the poem is innocent?

In many of the poems, the person learns something. Did the person learn something in this one?

In many of the poems, the person is less innocent at the end of the poem. Is this one of them? If yes, what made the person less innocent?

Some of the poems are a little sad. Is this one of them? If it is, what causes this sadness?

What did you like best about this poem that caused you to choose it?

When the students have completed their notes, they are ready for a seminar. Explain that a seminar is a discussion of a single topic to which each participant brings a report.

Form the class into groups. Each student brings his or her report and the two poetry texts used. Each participant reads a poem to the group and reports on what the poem says about innocence and growing up. After each reading, the group asks questions and discusses the report. If someone else chose the same poem, that participant also reports. Either way, the group members discuss the poem until they agree on the analysis using consensus-reaching techniques described in GOAL 2: HELP STUDENTS TO SPEAK EFFECTIVELY. Each group then reports to the class.

The students should have increased, through their reading of literature, their awareness of concerns shared by people of different periods and societies.

The above can be done at a fairly shallow level in grade 8, leaving a deeper look at comparative mythology to grade 10.

- Read "Prometheus" (pp. 54-57). Explain that myths were often an attempt to explain the unknown. Ask the students what "Prometheus" might be an attempt to explain. What is the current Western explanation? **Deeds of Gods and Heroes**

- Select and study with the students myths from both these books that deal with how societies attempt to explain natural phenomena. Some examples are:

  Day and night in "Quat: The God Who Brought Night" (pp. 6-8) **The Magnificent Myths of Man**

  Controlled fire in "Soldiers of the Sun" (pp. 50-52) **The Magnificent Myths of Man**

The Magnificent Myths of Man	The eclipse in "The Sun Goddess and the Storm God" (pp. 61-65) and "The Day the World Went Dark" (pp. 68-72)
The Magnificent Myths of Man	Death in "Why Men Must Die" (pp. 92-93)
Deeds of Gods and Heroes	Seasons in "Demeter and Persephone" (pp. 59-60)
Deeds of Gods and Heroes	Controlled Fire in "Prometheus" (pp. 54-57)

- Using the myths studied as models, ask students to write their own **myths** explaining the origin of a common (or unusual) natural phenomena. Some topic might be:

  How was ice first made?

  How did the tomato originate?

  How did the firefly get its glow?

  How did first names originate?

  Why does a horn sea shell retain the sound of the ocean?

  Why do human beings have skin instead of feathers?

  Why do humming birds hum?

ADDITIONAL RESOURCES

English 8, Theme Units.
Mercer, John. BCTF Lesson Aids No. 1008.

John Mercer shows how several novels, short stories, poems, myths, and language exercises — using the North American Indian as a unifying theme — can be used to discuss values and attitudes of other societies and other periods.

GOAL 11

INCREASE STUDENTS' KNOWLEDGE OF LITERATURE, PAST AND PRESENT

The students should have read some contemporary and historical works of fiction and poetry that are generally recognized as having literary merit.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

- **Some** of the novels and short stories written by established authors are:

  The Red Pony

  "To Build a Fire" (pp. 90-110)

  "The Circus" (pp. 119-129)

  "The New Food" (pp. 174-175)

  "A Wicked Boy" (pp. 5-8)

  "I Spy" (pp. 45-48)

  "The Summer of the Beautiful White Horse" (pp. 49-56)

  "The Night the Ghost Got In" (pp. 65-70)

  "The Sniper" (pp. 24-28)

  "The Glorious Whitewasher" (pp. 191-197)

  The Red Pony

  Focus

  Focus

  Focus

  Man in the Fictional Mode 1

  Man in the Fictional Mode 1

  Man in the Fictional Mode 1

  Man in the Fictional Mode 1

- The three poetry books contain contemporary poetry of recognized literary merit, and **The Second Century Anthologies of Verse, Book 1,** has a chronological index (pp. 243-244) indicating poets and poems included from ancient times through to the twentieth century.

  Man in the Poetic Mode 1

  Reflections on a Gift of Watermelon Pickle

  The Second Century Anthologies of Verse, Book 1

The students should understand and be able to use literary terms relative to the discussion of works of literature which they have read.

The literary terms to be taught should rise naturally out of discussions related to the other learning outcomes rather than being taught in isolation. Some of these terms would be those related to the names for forms of exposition and fiction, forms of poetry, figures of speech, parts of a short story, stage directions, and the mass media.

Because of the limitations of space only two ideas have been included here. These relate to the teaching of a single term: **foreshadowing.**

Moonfleet

- As the students read **Moonfleet**, include questions in the reading-guide asking them to find examples of foreshadowing. Some of the many examples may be found on pp. 8, 12, 20, 21, and 37. Using guide questions, have students find examples of foreshadowing as they read the novel.

Focus

- Pierre's blindness in "A Secret For Two" (pp. 15-19) is foreshadowed several times. Have the students find specific examples.

The students should have acquired some knowledge of major Greek and Roman myths and legends.

At this grade level, it is sufficient for the students to acquire knowledge of the names of the gods and some of the basic myths. An examination of the historical development and background of the Greek and Roman religion should be left for later years.

The Magnificent Myths Of Man

- Explain to the students that most of these myths and legends were passed on in story, song, and dramatization. Ask each group of 3-4 students to select one of the stories in **The Magnificent Myths of Man** and tell it as it may have been told.

The Magnificent Myths Of Man

- Explain **myth** as opposed to **legend** or **fable**. Have the students read "Why Read Myths?" (the introduction to the book), and follow up with the reading of any three to five stories they wish for their own pleasure.

Deeds of Gods and Heroes

- Design reading-guide questions for "What the Myths Mean," the introduction to the book.

- As the students begin the mythology unit, they could start a dictionary of Greek mythology.

Deeds of Gods and Heroes

- Read with the students the account of the Olympians on pp. 58-66. Without pointing out the geneological table, teach them how to build a family tree and have them prepare one for the gods. Ask several students to put their version on the blackboard. Compare and alter as needed. Finally, look at the version in the book.

- As a parallel assignment, have the students trace their own family tree back as far as they can.

Reflections on a Gift of Watermelon Pickle

- Read the poem "Loneliness" (p. 55) and discuss it with relation to the preparation of a geneology. Since the majority of non-native Canadians are little more than four generations removed from immigration, discuss the difficulties of maintaining knowledge of one's ancestors with relation to this poem.

- Explain that Greek and Roman myths provide us with names that remind us of human qualities. Have the students match the following names from the first column with the general qualities we associate them with in the second column:

1. Hercules	(___)	A. Swiftness, speed
2. Midas	(___)	B. Masculine beauty
3. Mercury	(___)	C. Great strength
4. Mars	(___)	D. Vain self-love
5. Cupid	(___)	E. Great feminine beauty
6. Venus	(___)	F. Falling in love
7. Pandora	(___)	G. Great wealth
8. Ulysses	(___)	H. War
9. Apollo	(___)	I. A wanderer; clever crafty
10. Narcissus	(___)	J. Nosiness; curiosity

- After having examined the Greek or Roman mythological symbols and names that permeate advertising (Pegasus, the winged horse as a symbol for Mobil gas; Mercury's winged sandal as the trademark for Goodyear tires, etc.), the students could form groups of three and develop five ads using mythology as a base.

- Have the students design a crossword puzzle or acrostic for the myths, including clues. Duplicate about five of them and form groups that will compete against other groups to complete the puzzles first.

- Have the students read the story of Prometheus (pp. 54-57) and discuss why Prometheus rebelled. Was he being reasonable in doing so? Draw out any parallels to people rebelling against a dictatorial government that the students may see. **Deeds of Gods and Heroes**

- Have the students read "Gods of Greece" (pp. 47-57). As writing assignments they might: **Deeds of Gods and Heroes**

  Pretend to be a Greek soldier at war writing a letter home to a loved one explaining how Athena intervened on his behalf in a battle.

  Pretend to be Prometheus writing a letter to Zeus pleading for fire for mankind.

  Pretend to be Aphrodite writing to Zeus explaining how she feels about becoming Hephaestus' wife.

- Have the students read "Thor and the Giants" (pp. 184-189) and then write a brief composition describing the four humiliations of Thor. Ask how Thor resembles Zeus. **Deeds of Gods and Heroes**

Deeds of Gods and Heroes

- Have the students read "Heroes of Greece" (pp. 75-86), which recounts the story of Theseus. To demonstrate how a legend is rooted in place, prepare a map of Greece and the Greek islands and ask the students to draw the route of Theseus on it.

Deeds of Gods and Heroes

- Plotting the route on a map also works well with "Jason and the Golden Fleece" (pp. 107-116).

Deeds of Gods and Heroes

- After the students have read the story of Theseus (pp. 75-86), have them write a brief paragraph relating this legend to the saying, "He who lives by the sword shall die by the sword."

Deeds of Gods and Heroes

- Have the students read about the labours of Hercules (pp. 95-106). Ask them to briefly summarize the labours and then answer the following:

  Why did Hera persecute Hercules?

  Give four examples of Hera's interference.

  Describe the adventures of Hercules that revealed his strength, his intelligence, his marksmanship, and other qualities.

  Which of the labours would be the worst? Why?

Deeds of Gods and Heroes

- After the students have read the stories of several heroes, ask them to write a paragraph on the one they like best and why.

Deeds of Gods and Heroes

- Mythology baseball (p. 213) is a valuable game for reinforcing knowledge of mythology.

- Mythology is a good source for developing story-telling and listening skills. Students can tell the story of a myth to classmates in an interesting way, then the other students can paraphrase it in their notes from memory.

The students should have acquired some knowledge of the Bible as related to works of English literature.

- There are several poems that relate to biblical stories:

"On Christmas Morn" (p. 21)	**The Second Century Anthologies of Verse, Book 1**
"Parable of the Good Samaritan" (p. 23)	**The Second Century Anthologies of Verse, Book 1**
"Noah" (p. 35)	**The Second Century Anthologies of Verse, Book 1**
"The David Jazz" (pp. 50-51)	**The Second Century Anthologies of Verse, Book 1**
"Make a Joyful Noise" (p. 88)	**The Second Century Anthologies of Verse, Book 1**
"Parable of the Prodigal Son" (pp. 222-224)	**The Second Century Anthologies of Verse, Book 1**

The students should have read some works of literature translated from other languages.

- These two poetry texts contain several poems (a few of which are listed below) translated from other languages:

"In My New Clothing" (p. 7) (Japanese)	**The Second Century Anthologies of Verse, Book 1**
"Family History" (p. 13) (French)	**The Second Century Anthologies of Verse, Book 1**
"Exercise Book" (pp. 14-15) (French)	**The Second Century Anthologies of Verse, Book 1**
"Gazing At Falling Petals" (p. 99) (Japanese)	**The Second Century Anthologies of Verse, Book 1**
"Song of the Sky Loom" (p. 255) (Indian)	**The Second Century Anthologies of Verse, Book 1**
"Fear" (p. 53) (Spanish)	**Man in the Poetic Mode 1**
"Fighting South of the Ramparts" (p. 79) (Chinese)	**Man in the Poetic Mode 1**
"My Heart" (p. 88) (Pygmy)	**Man in the Poetic Mode 1**
"Song For the Sun That Disappeared Behind the Rainclouds" (p. 92) (Hottentot)	**Man in the Poetic Mode 1**

Man in the Poetic Mode 1	"Training" (p. 95) (Spanish)
Man in the Poetic Mode 1	"Evening Island" (p. 96) (Swedish)

ADDITIONAL RESOURCES

Great Gods and Heroes; Mythology of Greece and Rome. Singer Training Products.

A set of records.

Greek Mythology. Coronet Instructional Media.

Sound filmstrip with records including why we study the myths, Olympic gods 1 and 2, lesser gods and spirits, and legendary heroes.

Greek Mythology. Coronet Instructional Media.

Sound filmstrip.

World Myths and Folk Tales. Globe Filmstrips.

A set of filmstrips and records.

GOAL 12

INCREASE STUDENTS' ABILITY TO READ LITERARY WORKS IN DEPTH

This a complex and difficult goal for which grade 8 English can only be an introduction.

The students should have read some literary works in sufficient depth to see the indivisibility of form and content.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS

- After they have read a novel, have the students write a three-paragraph plot summary. Form small groups to exchange summaries, and ask each group to report on the differences between the plot summary and the actual novel. They should mention differences in length, detail, emotion, action, characterization, suspense, climax, and more.

- Select a short poem such as "Primer Lesson" (p. 129) by Carl Sandburg which begins: "Look out how you use proud words." After discussing what the author is saying, whether the students feel he is saying something that is true for them, the imagery for the proud words, and the meaning of the title, ask the students to rewrite the poem in a prose form. Discuss any differences in content, emotion, clarity, imagery, length, etc.

The Second Century Anthologies of Verse, Book 1

The students should understand that a work of literature may have several levels of meaning.

- Explain that symbols in writing help the reader to better grasp the writer's innermost thoughts and feelings. Feelings often lose their impact when expressed in actual words. A symbol stands for a feeling in the same way that a flag stands for a country and attendant patriotic feelings, and that the dove stands for peace.

  Now ask the students what they think the snow goose may symbolize, gathering proofs from the novel through discussion and writing them on the blackboard.

The Snow Goose

- Ask the students what elements of **Copper Sunrise** have symbolic meanings for the Indians. (For example, the raven stands for bad luck or death, and the copper sunrise means the soul has reached the land of the west.)

Copper Sunrise

- A similar exercise is possible when studying **I Heard the Owl Call My Name.** (For example, if you hear the owl call your name it means you're going to die.)

I Heard the Owl Call My Name

- Symbolism as a concept is explored in the exercises in the

The Leaf Not the Tree

The students should be able to perceive stylistic similarities between a work of literature and another art form.

Reflections on a Gift of Watermelon Pickle

- Play parts of a jazz album by Louis Armstrong, Count Bassie, or Al Hirt, then ask the students working in pairs to practise reading aloud the poem by Carl Wendell Hines on p. 74. Now read the poem aloud to the class and ask them to picture the trumpet player. Tap out the rhythm of the poem. Then read the poem a last time with the original music as a background. If this is successful, the students should almost "feel" the poem.

The Leaf Not the Tree 1

- Have the students create poems suggested by pictures. Many ideas are presented in the students' workbook and, of course, the filmstrip (sans tape) also provides pictures that can be used for this purpose.

- Have students look at illustrations in the poetry books. How well chosen were the pictures? Are the moods the same in both vehicles? What changes could be made in the pictures to produce a more suitable representation of the poem? Suitable poems might be:

Reflections on a Gift of Watermelon Pickle — "Steam Shovel" (p. 37)

Reflections on a Gift of Watermelon Pickle — "Foul Shot" (pp. 112-113)

Reflections on a Gift of Watermelon Pickle — "Rodeo" (p. 133)

The Second Century Anthologies of Verse, Book 1 — "Midnight Wanderer" (p. 104)

The Second Century Anthologies of Verse, Book 1 — "One Step From An Old Dance" (p. 85)

SAMPLE LESSON

Learning Outcomes

At the end of this lesson, the student should have an idea of what style means in writing, understand that writers use different styles just as various people wear different styles of clothing, and be able to recognize differences in styles among various types of written material.

MATERIALS NEEDED

Show the class types of clothing for various situations. Discuss when one would wear them, what one would wear with them, and the personality of the person who would wear them. Just as a person chooses clothing, an author chooses a style of writing to accomplish specific purposes and to express a specific personality.

Pictures from a catalogue or magazines prepared as overhead transparencies or used with the opaque projector.

Alternatively, actual pieces of clothing could be used.

Form groups of four or five students, each group with a dictionary, a comic book, an automobile repair manual, a romantic novel and a writing style chart such as the one on the last page of this lesson.

A dictionary, a romantic novel, a comic book, and an automobile repair manual is needed for each group.

The group examines each piece of writing, making notes in the appropriate column. The students should create a minimum of four more categories for comparison.

Ask one person in each group to report to the class. As he or she reports, complete the overhead transparency and add further categories. Discuss with the students why each of the styles of writing is used as each category is examined. (Be sure the transparency has room for ten or more characteristics.)

An overhead transparency of the student handout should be prepared.

Find in the library an encyclopedia account of a famous event, a novel that uses the same historical setting, and a full non-fiction account of the event. Prepare a one-page excerpt from each of them and give them to the students. The students are to reach each account and then write, for homework, a paragraph comparing their characteristics and explaining for what purposes each might be read.

Prepare copies of an excerpt from each type of writing.

Further follow-up activities might include asking the students to select an encyclopedia account of an event and then write a fictionalized account of one incident in it, making the account as exciting as possible while striving for historical accuracy.

ADDITIONAL LEARNING OUTCOMES

In addition to exploring writing style on a simple level, the students will be reinforcing skills of reading, writing, listening, and speaking, as well as the use of reference materials.

WRITING—STYLE CHART

	Dictionary	Comic book (Superman)	Automobile repair manual	Romantic novel
1. Exciting				
YES				
NO				
2. Long words				
YES				
NO				
3. Importance of details				
YES				
NO				
4. Factual				
YES				
NO				
5. Emotional				
YES				
NO				
6. Suspenseful				
YES				
NO				
7. _____				
YES				
NO				
8. _____				
YES				
NO				
9. _____				
YES				
NO				
10. _____				
YES				
NO				

GOAL 13

DEVELOP STUDENTS' KNOWLEDGE AND UNDERSTANDING OF CANADIAN LITERATURE

The students should be exposed to Canadian literature in order to build a feeling for a national literary heritage. Through the study of Canadian literature, they also reinforce skills and knowledge about all literature.

The students should have read various works of Canadian literature.

Below is a list of Canadian works included in the resource materials for English 8. Students could read some of these selections independently or as part of regular class work.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
• "On Tuesdays I Polish My Uncle" (pp. 51-52) and "Psychapoo" (p. 110) are both Canadian.	**Action English 1**
	Copper Sunrise
	Boss of the Namko Drive
• Although the author is American, the setting is British Columbia.	**I Heard the Owl Call My Name**
• The Canadian short stories in this text include: "A Secret For Two" (pp. 15-19) "The Mystery of Monsieur Pliny" (pp. 29-41) "Christmas Goose" (pp. 52-59) "Do Seek Their Meat From God" (pp. 82-87) "The White Pony" (pp. 111-115) "Agnes" (pp. 169-171) "The New Food" (pp. 174-175)	**Focus**
• The Canadian short stories and poems in this text include: "The Train Dogs" (pp. 70-71) "The Eyes in the Bush" (pp. 72-77)	**Ventures 1**

Ventures 2

- The Canadian short stories and plays in this text include:

  "The House of McGinnis" (pp. 76-80)

  "Three Abreast Through the Keyhole" (pp. 142-144)

  "The Mothers" (pp. 152-155)

  "Flight into Danger" (pp. 198-240)

Deeds of Gods and Heroes

- The Canadian myths and legends in this text include:

  "Wemicus the Trickster" (pp. 8-14)

  "The Buffalo's Bride" (pp. 15-19)

The Magnificent Myths of Man

- The Canadian legend in this text is:

  "Petit Jean and the Devil" (pp. 9-15)

The Second Century Anthologies of Verse, Book 1

- The Canadian poems in this text include:

  "Once Upon a Great Holiday" (p. 5)

  "Lake St. Clair" (p. 25)

  "The Tragedy" (p. 25)

  "Noah" (p. 35)

  "Lake of the Bays" (p. 58)

  "This Morning I Was Dressed by the Wind" (p. 59)

  "How and When and Where and Why" (p. 67)

  "A Threnody" (p. 75)

  "A Spider Danced a Cozy Jig" (p. 79)

  "One Step From an Old Dance" (p. 85)

  "The Brook in February" (p. 102)

  "Eskimo Song" (p. 103)

  "Eating Fish" (p. 127)

  "The Execution" (p. 134)

  "This is a Photograph of Me" (p. 135)

  "The Merchant's Tale of the Trapper and the Bears" (p. 163)

  "They Arose" (p. 193)

- The Canadian poems in this text include: **Man in the Poetic Mode 1**

  "Let Me" (p. 2)

  "When I Was Young" (p. 2)

  "Improvised Song of Joy" (p. 47)

  "When I Am a Man" (p. 50)

- As a class activity, try to define what Canadian content would be? Would a policy on Canadian content be different for television, movies, magazines, novels, newspapers, or textbooks?

The students should have some knowledge of the effects on Canadian literature of history.

- Chapter 5, "From Adam's Rib to Women's Lib" (pp. 55-88), deals largely with the history of the rise of women's rights. The exercises fit well with this particular learning outcome in spite of the fact that the excerpt does not represent "literature" **Action English 2**

Copper Sunrise

- Ask students to do some research on the life of early settlers in Canada. Information is available from **Never Done,** which is prescribed for Social Studies 10. **Never Done: Three Centuries of Women's Work in Canada** Lebowitz, et al., Canadian Women's Educational

- Have the students read "The House of McGinnes" (pp. 76-81). Explain something about Grey Owl and his place in Canadian history. **Ventures 2**

- Ask students to read "Three Abreast Through the Keyhole" (pp. 142-144) and research the origin of our national sport. **Ventures 2**

The students should have some knowledge of the effects on Canadian literature of geography.

- The students could view "Cattle Ranch" and write three paragraphs comparing its vision of the ranch to that of the novel. **Boss of the Namko Drive**

Cattle Ranch,
NFB, 16 mm, 20 min., colour, NFB 0167 068 or PEMC S0615, or purchasable as a video-tape PEMC V209

- After the students have read **Boss of the Namko Drive,** have them compare and contrast the rancher's way of life to theirs. Further, they could write a comparison of the farmer's way of life that they **Boss of the Namko Drive**

discussed with relation to "Grasshoppers". Finally, they could look at life on a cattle ranch compared to the life of early Canadian settlers. Ask the students to imagine becoming a rancher. What gains in lifestyle would they make? What sacrifices would they make?

Deeds of Gods and Heroes

- After the students have read "Hunters of North America" (pp. 5-19), they could locate Sudbury, Bear Island, and Lake Timagami on a map.

Focus

- After reading "Christmas Goose" (pp. 53-59), students could locate Yarmouth, Nova Scotia on a map. Point out that we know that the original Malvola came from there or Cumberland County. Ask them to use this and other clues in the story to indicate on a map the probable setting of the story. These should include a list of the clues at the bottom of the map.

The Second Century Anthologies of Verse, Book 1

- Students could read "Lake of the Bays" (p. 58) and locate Lake of Bays on a map of Ontario. Why would the poet have titled the poem after the name of the place, instead of giving it a title that related to what hppened? There is an episode in **Boss of the Namko Drive** that also deals with memory's association with place.

- Several poems lend themselves to the study of how Canadian poets view the Canadian landscape, and how the landscape affects man. These include:

The Second Century Anthologies of Verse, Book 1 "The Brook in February" (p. 102)

The Second Century Anthologies of Verse, Book 1 "Eskimo Song" (p. 103)

The Second Century Anthologies of Verse, Book 1 "The Merchant's Tale. . ." (p. 163)

Man in the Poetic Mode 1 "Improvised Song of Joy" (p. 47)

The students should have some knowledge of the effects on Canadian literature of ethnic diversity.

Boss of the Namko Drive

- As the students read this novel they could identify the ethnic backgrounds of the characters: Frenchie (French-Canadian), Delore (Metis), Step-and-a-Half Jones (Anglo-Saxon), Walter Charlie (Kispiox Indian), Settler (Anglo-Saxon), Sitkum Casmur (part Indian). How do these ethnic backgrounds add to the personalities of the characters? In what ways are they stereotypes?

- Discuss the idea that, despite the diversity of their backgrounds, the characters above are all Canadians. Ask what other nationalities make an important contribution to British Columbia? This could become a class discussion and work into a written report based on the **Canadian Mosaic** filmstrips.

Canadian Mosaic
Moreland Latchford.
Set of eight filmstrips and cassette tapes

- Students may recall Indian myths and legends from earlier grades and then read these two legends:

  "Wemicus the Trickster" (pp. 8-14)

  "The Buffalo's Bride" (pp. 15-18)

  Follow with further study of the Indian view of animals and the trickster figure in mythology. West Coast Haida stories are particularly productive. Raven, like Wemicus, is a trickster. Wemicus may also be compared with Wendigo, a prominent figure in Central Canadian Indian lore.

Deeds of Gods and Heroes

- These Canadian Indian legends can be compared and contrasted with those of other cultures. Anansi the spider (Ghana), a trickster like Wemicus, loves to take advantage of others. For further suggestions see **The Magnificent Myths of Man** and the study material on pp. 197-216 of **Deeds of Gods and Heroes.**

The Magnificent Myths of Man

- In expanding an examination of ethnic diversity in Canadian literature, three Eskimo poems are available:

  "Let Me" (p. 2) is by an Arctic Eskimo — **Man in the Poetic Mode 1**

  "When I Was Young" (p. 2) is also by an Arctic Eskimo — **Man in the Poetic Mode 1**

  "Improvised Song of Joy" (p. 47) is by an Iglulik Eskimo — **Man in the Poetic Mode 1**

- Petit Jean and Ti Jean are familiar characters to French Canadian children: "Petit Jean and the Devil" is on pp. 9-15. The students would enjoy more of their shrewd feats. Conclude by asking the students to create tales, all of which could be **published** as a class book of tales.

The Magnificent Myths of Man

- Have the students read "A Secret For Two" (pp. 15-19) and then discuss what the story can tell them about the French Canadian culture and language.

  For example, almost all traditional French-Canadian names (for human beings as well as horses) are those of saints. Identify the names from the story (Pierre, Joseph, Jacques). In addition, there are French-language phrases throughout the story. Ask the students what these phrases contribute to the story.

Focus

Focus
River City (Montreal)
NFB filmstrip, colour,
NFB 205C 0164 680

Down Through the Years
NFB, 16 mm, 10 min., colour,
NFB 106C 0164 133

- Related films may help the students visualize the setting for "A Secret For Two" (pp. 15-19).

The students should have some knowledge of recurring themes in Canadian literature including the hostile environment.

Focus

- Ask students to read "Do Seek Their Meat from God" (p. 82-87). How does the theme of the hostile environment and the survival of the fittest affect the panther family and the human family? Why does the reader not fault the panther family for stalking the child?

Focus

- Have the students read "The Mystery of Monsieur Pliny" (pp. 29-41) and discuss those elements of the environment that become hostile to Jacques as a result of his accident, explaining how he coped with each.

  Where do they think this story took place? What clues suggest they may be right? Ask them to locate the area on a map of Canada.

Ventures 1

- Have the students read "The Eyes in the Bush" (pp. 72-77) and discuss what elements of the hostile environment were encountered by the owl. How does it overcome them? Discuss the idea of the survival of the fittest and how it applies to the ending of the story.

Ventures 2

- Ask the students to read "The Mothers" (pp. 152-155) and discuss what aspects of the hostile environment the wolves were up against (cold, need for food, inability to hunt during the last stages of pregnancy). How did they use the environment to help them to survive (natural game, natural deep freeze)?

  Why was Simon better able to understand the wolves than the narrator and the Ontario government staff?

The students should have some knowledge of recurring themes in Canadian literature including the heritage of nature.

Focus

- Have the students read "Christmas Goose" (pp. 52-59). Ask them to identify from the story and from **The Snow Goose** what distinguishes the Canada Goose from other geese. Where does it go in the summer? In the winter?

Canada Goose
Video tape, 10 min., colour,
PEMC VE 1b

- In addition, design a viewing guide for the film that will lead students to identify more information on the Canada Goose.

- Discuss with the students the beaver's activities in "The House of McGinnes" (pp. 76-80) and then all watch **Beaver Dam.** What natural activities from the wild do the beavers carry into the home?

Ventures 2
Beaver Dam
NFB, 16 mm, 15 min., colour,
NFB 106C 0160 018

- After the students have read "The House of McGinnes" (pp. 76-80) and **Beaver Dam,** they could write a short one-page defence or attack on the beaver as a fit symbol for Canada.

  As part of the preparation for this, they could also be shown **Age of the Beaver.**

Ventures 2
Age of the Beaver
NFB, 16 mm, 17 min., b/w
NFB 106B 0152 027 or
PEMC H1 331

- Read out "The Buffalo's Bride" (pp. 15-19) and discuss the need for maintaining the balance of nature. What caused the near extinction of the buffalo in North America? What other North American species are endangered?

Deeds of Gods and Heroes

- Several films on the buffalo are available from NFB.

Age of the Buffalo
NFB, 16 mm, 14 min., colour,
NFB 106C 0164 007

Paul Kane Goest West
NFB, 16 mm, 14 min., colour,
NFB 106C 0172 095

- Using library refernces such as **Beyond the Clapping Mountains** and **Raven, Creator of the World,** and films such as **Legend of the Raven** and **The Loon's Necklace,** the students could prepare group reports on Indian legends related to nature.

Beyond the Clapping Mountains.
Gillham. Macmillan

Raven, Creator of the World
R. Melzack,
McClelland & Stewart

Legend of the Raven
NFB, 16 mm, 15 min., colour,
NFB 106C 0157 017, or
PEMC VS 074 (videotape)

The Loon's Necklace
NFB, 16 mm, 11 min., colour,
NFB 106C 0150 008, or
PEMC VS 074 (videotape)

The students should have some knowledge of recurring themes in Canadian literature including humour and satire.

- Among several short stories and poems that deal with Canadian humour are:

"Agnes (pp. 169-171) **Focus**

"Christmas Goose" (pp. 52-59) **Focus**

The Second Century Anthologies of Verse, Book 1	"Lake St. Clair" (p. 25)
	"The Tragedy" (p. 25)
The Second Century Anthologies of Verse, Book 1	"The Merchant's Tale. . . " (p. 163)
	"They Arose" (p. 193)
The Second Century Anthologies of Verse, Book 1	"The Execution" (p. 134)
	"A Threnody" (p. 75)
The Second Century Anthologies of Verse, Book 1	
The Second Century Anthologies of Verse, Book 1	Explore with students some of the kinds of characters that make Canadians laugh. Is this Canadian humour different from other types of humour?

- Ask students to write a humourous incident with a Canadian setting.

ADDITIONAL RESOURCES

Canada Culture Series.
Tantalus Press. UBC.

A collection of booklets describing the contributions of ethnic groups (East Indian, Chinese, Ukranian, etc.) to the development of British Columbia.

Survival. Atwood, Margaret. Anansi.

An examination of the themes of Canadian literature.

The Republic of Childhood.
Egoff, Sheila. Oxford.

A critical guide to Canadian children's literature in English.

The Teachers and Writers Education Project.
86 Bloor St. West, Suite 514, Toronto, Ontario M5S 1M5.

A foundation that supplies curriculum resource guides for the teaching of Canadian literature. These resource guides are written by teachers from across Canada.

UNIT OUTLINE

ANIMAL IMAGES IN CANADIAN LITERATURE
(Stories by Canadians or set in Canada)

Learning Outcomes

The students should have some knowledge of recurring themes in Canadian literature such as the heritage of nature.

MATERIALS NEEDED

PERIOD 1

Take an inventory of animal stories and books read by members of the class. Such titles as **Lassie, Owls in the Family,** and **The Dog Who Wouldn't Be** may be offered. Discuss the purpose of these writings, their popularity, and the ideas about animals they communicate.

Blackboard or overhead projector

Explain to the students that they will be considering some work by Canadian writers dealing with animals. Indicate that the study will focus on different viewpoints concerning animals in fiction and non-fiction, as well as on viewing animals generally as characters in writing.

Present the following exercise for individual work and then for small group discussion. Its purpose is to show how different viewpoints about animals arise, and to stimulate student thought about the subject of the unit.

Mimeographed exercises for the class

Exercise 1

Considering the following animals as subjects for a story, classify them as very interesting, moderately interesting, or definitely uninteresting:

A snake	A panther
A skunk	An owl
A French poodle	A beaver
A German shepherd	A goose
A Siamese cat	A lion
A grizzly bear	A horse
A frog	A groundhog
A cow	An armadillo

Give a reason for each classification.

Present exercises 2 and 3 to the students to deal with a writer's purpose and point of view.

Exercise 2

If you were writing an animal story, would you make these animal characters **good guys** or **bad guys?** Give a story situation for each choice.

A wolf	A skunk
A grizziy bear	A panther
A gorilla	A beaver
A collie dog	A goose
A frog	A lion

Exercise 3

Take the same list of animals you used in exercise 2 and cast them **opposite** to what you just did (the **good guys** become **bad guys** and vice versa). In a sentence or two for each, suggest a situation for each animal as a character that reflects this new point of view.

Activity sheet

PERIOD 2

Complete small-group and class discussion of the activity done during period 1.

The students are grouped to read one of five selections that form the literature core of the unit. Those who experience difficulty with reading should be assigned selections below that are marked for each reading:

Focus "Do Seek Their Meat From God" (pp. 82-87)

Focus "Christmas Goose" (pp. 52-59)

Ventures 1 "The Eyes in the Bush" (pp. 72-77)

Ventures 2 "The House of McGinnis" (pp. 76-80) (easy)

Ventures 2 "The Mothers" (pp. 152-155) (easy)

The students read their selections and work on a reading guide.

Reading guides for individual study and group discussion should include vocabulary study, literal questions, and inferential questions designed to develop learning goals for the unit: analysis of images of animals according to author's point of view and purpose; humanizing of animals in fiction; and the general use of animals as characters in writing.

Reading guides
Focus
Ventures 1
Ventures 2

PERIOD 3

Students complete reading guides and then read other stories from the group that interest them.

Distribute guidelines for an oral report from each group on **their** story. These should call for information from the individual reading guides but not duplicate questions. Students begin to prepare their reports.

Mimeographed guidelines for oral presentation

Encourage students to read the other short stories in preparation for hearing the reports of others.

PERIOD 4

The students complete last-minute preparation for oral reports. Each group member will report briefly on one or two aspects of the story.

Each group makes its presentation, during which the teacher tabulates **key findings** on the blackboard — images of animals in the selection, author's purpose, and the point of view established.

Blackboard

Be careful to compare and contrast the selections in relation to the **findings** on the board.

Focus

Ventures 1

Ventures 2

PERIOD 5

Question the class to review unit concepts that emerged from individual, small-group, and whole-class study, and then set a writing assignment:

1. The students may write their fiction or non-fiction account with one or more animal characters, creating a consistent point of view proceeding from a clearly stated purpose and embodying appropriate images of the animal or animals. Encourage the use of some of the writers' techniques observed in the selections read.

2. The more able students who would rather do a research project might be encouraged to try assignment No. 2 on p. 89 of **Focus** (following Roberts' story "Do Seek Their Meat From God"). This topic relates well to the unit at hand. Again, the students will have an opportunity to work with the literary concepts of point of view, writer's purpose, and imagery.

ADDITIONAL LEARNING OUTCOMES

In addition to exploring the Canadian theme of the heritage of nature, the students will reinforce reading skills at literal and inferential levels, will reinforce vocabulary, and will look at point of view and imagery. In addition, they will expand speaking and writing skills (the latter either fiction or expository).

GOAL 14

ENCOURAGE STUDENTS TO EXPRESS THEMSELVES IN A VARIETY OF GENRES

The students should have had opportunities to write prose fiction.

Many ideas for teaching the writing of narrative may be found under GOAL 6: PROVIDE STUDENTS WITH OPPORTUNITIES FOR WRITING VARIOUS TYPES OF PROSE.

- Bring interesting items to class: a mask, a hat, jewelry, an old chipped vase, a beer stein, a piece of coral, or a stuffed toy. Discuss possible histories for objects and then ask the students to write a story involving one of them.

- Have the students read "The Midnight Visitor" (pp. 35-36). Ask them to think of a structural detail of their home, school, etc., around which a story could be set, and then write the story.

Action English 2

- Discuss how Delore is accepted by both the man at Williams Lake and by his father. Have the students write a story in which a son or a daughter is initiated into the adult world by filling in for a parent.

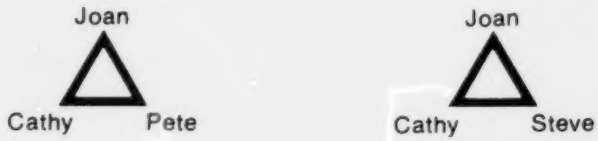
Boss of the Namko Drive

- After the students have read the novel, review the long scene where Kip, Pee Wee, and the Mother Thing hike to Tombaugh Station only to find the **bad guys** already there. Then ask the students to write a story in which the characters work hard to escape an enemy, only to find the enemy at their destination.

Have Space Suit Will Travel

- Point out that in this novel there are two triangles:

Light a Single Candle



Have the students write a scene in which Pete tells Joan that Cathy and Steve both now know how she tried to interfere.

Jamie

Ask the students to imagine that Jamie and his mother have difficulty in keeping the farm going and decide to emigrate to Canada. Give the students pictures of various places in Canada and ask them to write the story of one incident with Jamie and his mother, concentrating on using the setting effectively.

Ventures 2

- Shirley Jackson wrote "Charles" (pp. 161-166) in 1948. Ask the students how old Laurie would be now. Then ask them to imagine him as a grownup and to write an adventure for him.

Ventures 2

- Have the students read "The Glorious White-washer" (pp. 191-197) and then write a story, using their own back yard as a setting, about a chore which is turned into fun by the characters.

Ventures 1

- Have the students read "Nothing Happens on the Moon" (pp. 185-204) and then write a story about a person who has a startling adventure but cannot tell anyone about it.

The students should have had opportunities to write various types of poems.

Wordplay

- Have the students read Chapter 1, "In the Beginning of the Word" (pp. 1-6), and find the answers. There are ready-made rhymes of one, two, three, or four syllables in this chapter. Ask the students to make up couplets using the ready-made rhymes.

The Leaf Not the Tree 1

- The teacher's manual (pp. 32-43) contains ideas for teaching how to write free verse, cinquain, and haiku.

Action English 1

- Chapter 6, the "Classified Poetry Directory" (pp. 93-110), describes the concrete poem, cinquain, diamante, haiku, tanka, limerick, and quatrain. Ask the students to try three of the forms.

  One good method is to tell them to write a prose paragraph on their chosen topic first — and then to turn that into poetry.

Action English 2

- Have the students read the introduction, which is written as a poem. Then ask them to write a poem to the person who will use their desk next period or next year.

Copper Sunrise

- Have the students write a narrative poem based on one episode in the story.

- Have the students read p. 68 on which Ponyboy mentions "Soda's understanding or dash," "Two-Bit's humor," "Darry's superman qualities," and that "Dally was real." Then have the students write a cinquain, putting the names and qualities of these characters on the first and fifth lines. The second line should contain two adverbs or adjectives while the third line must have three verbs in the same tense, and the fourth line should be a four-word comment. **The Outsiders**

- Ask the students to chose any suitable form and write a poem illustrating the physical and emotional setting of any of the planets or moons visited in the novel. **Have Space Suit Will Travel**

- Have the students write a ballad for lonely B.C. cowboys to sing on the trail or around the campfire. **Boss of the Namko Drive**

- Using a tune they know, students could create a narrative poem based on the story. **I Heard the Owl Call My Name**

- After the students have read the novel, have them read some West-Coast Indian legends. Ask them to try to turn one legend into poetry using sounds that imitate the rustling of leaves, the lapping of water, low sounds, sad sounds, and rhythmical sounds. **I Heard the Owl Call My Name**

The students should have had opportunities to write in the dramatic form including the monologue.

- After the students have read "Sorry, Wrong Number" (pp. 128-145), they could re-read it as a dramatic monologue from the point at which Mrs. Stevenson overhears the plot. They should try to convey by gestures or tone of voice what is being said on the other end of the line. Then ask them to create their own dramatic monologues. **Ventures 1**

- Discuss Frenchie Bernard's character and his feelings about his son. Ask the students to imagine that Frenchie is phoning a friend to tell him about one of the events on the drive, and to write only Frenchie's side of that conversation, sticking to character. **Boss of the Namko Drive**

- After reading this novel, the students could write a monologue of Billy Buck's thoughts after Galiban has died. **The Red Pony**

- Discuss with the students the character of Miss Creel. Ask them to imagine that a movie version is being made of the book and that the director wants a voice-over of Miss Creel's thoughts as she drives away from Cathy's house after her first visit. Have them write that monologue. **Light a Single Candle**

The students should have had opportunities to write in the dramatic form including the skit.

Ideas for writing skits are provided under GOAL 2: HELP STUDENTS TO SPEAK EFFECTIVELY.

Action English 1

- Ask the students to read pp. 40-47 noting the sources of humour and the punctuation of speakers' lines. They could then write out a favourite mixed-company joke in the dialogue format.

The students should have had opportunities to respond to literary works by creating imaginatively in other genres and artistic forms including audio-visual presentations.

The Leaf Not the Tree 1

- The students' workbook (pp. 55-61) and the teachers' manual present in detail a method of creating multi-media presentations of poems using pictures and sounds. The method could be used for any poems from the texts. Save the slides to compile, over a period of years, a file of usable slides.

I Heard the Owl Call My Name

- If slides of the B.C. coast are available, the students might arrange a mixed-media presentation of them with Indian music oral readings of Indian poetry, and descriptive passages from the novel.

Boss of the Namko Drive

- If slides of the Cariboo country are available, the students may arrange a mixed-media presentation of early B.C. songs of the trail, slides, oral readings of poems about the Cariboo, and dialogue exchanges created from the novel. Ask the students to put the full oral portion on tape, number the slides, and submit a written script; in this way, students will **produce** carefully, and the presentation can be shown in subsequent years.

Ventures 2

- Slides of the many regrettable newspaper and magazine reports from Ireland would make an effective background for a reading of "The Sniper" (pp. 24-28).

The students should have had opportunities to respond to literary works by creating imaginatively in other genres and artistic forms including dramatizations.

Have Space Suit — Will Travel

- Stage a classroom drama involving everyone, based on the idea of judging the earth to decide if it should be allowed to continue to exist. Appoint a COURT CLERK to **swear in** the witnesses; a JUDGE to maintain order in the court; two DEFENCE LAWYERS to examine witnesses to prove that the earth should be allowed to continue; two COURT PROSECUTORS to examine witnesses to prove that the earth should not be allowed to continue; WITNESSES FOR THE DEFENCE to explain in prepared statements why the earth should continue; WITNESSES FOR THE

PROSECUTION to explain in prepared statements why the earth should not continue; JURORS to listen to all evidence and decide by a verdict among themselves; REPORTERS to record the proceedings and prepare news stories of the trial.

RULES: When court is in order, only one person may speak at a time. Witnesses (pretending to be physicists, ecologists, etc.) read their prepared statements. Lawyers may then ask only two questions of each witness. The witness must reply truthfully to relevant questions. After the witnesses are examined, all lawyers must address the jury explaining their position. Then the jury must arrive at a verdict within ten minutes. The judge pronounces the appropriate sentence — either **rotation of the planet** or **freedom**.

- Many sections in novels and short stories need only a little work to be transformed into skits that the students can either write, or both write and perform for the class. If they can handle the accent, the scene in the Crown and Arrow could be a successful exercise. **The Snow Goose**

- The last two pages, ending with hand-shakes all round, could make a good skit. **Boss of the Namko Drive**

- Divide the class into pairs, one partner assuming the role of Cathy's father, the other of her mother. Ask them to create 24 imaginary exchanges of dialogue — half taking place in the waiting room during the operation, the other half afterwards. **Light a Single Candle**

- Segments of "Kid at the Stick" (pp. 3-16) can be performed as skits if the group has access to a tape-recorder. Frankie's voice can be played back from the tape as the live actors simulate the operation of radio equipment and talk from their stations in the control tower. **Ventures 1**

- Each group in the class could act out one of the trials that Wemicus puts his sons-in-law through. **Deeds of Gods and Heroes**

The students should have had an opportunity to respond to literary works by creating imaginatively in other genres and artistic forms including pictorial representations.

- The students could create, as a well-orgainzed group project, a large mural on which to mark the coastline, village, buffalo run, clearing, burial cave, and other details of the setting. **Copper Sunrise**

- The students could draw their representation of Wormface using quotes from the story as labels for each anatomical feature. **Have Space Suit Will Travel**

Light a Single Candle

- The students could make a diagram of the school for the blind at Burton, indicating the entrance, the dining area, the classrooms, the dormitories, Miss Creel's room, and other points of interest. Class work should be organized so that each diagram is drawn to the same scale.

Jamie

- The students could make a careful drawing of the inside of the converted stable where Jamie went to school, as it might have looked when school was in session. They should note the page numbers of the sentences they used to guide them in deciding where to place desks, science displays, windows, and other details.

The Red Pony

- In a well-organized group project, the students could create a large mural on which they mark the bunkhouse, main farmhouse, barn, harnessroom, vegetable garden, chicken coop, cypress tree with black kettle, and other details of the Tiflin farm. They could even try to indicate terrain with hachure marks.

Ventures 2

Action English 1

- Have students prepare a shooting-script or a story-board (see **Action English 1** for ideas) for "The Sniper" (pp. 24-28) beginning from the line "Taking the whisky flask . . ." up to and including the ending. They must try to find a way to show that he has killed his brother using only visual techniques.

EVALUATION

The Ministry of Education expects that there will be a planned program for evaluating student achievement. This will require consultation among all English 8 teachers to establish specific procedures. There should, of course, be variations in the priorities of specific learning outcomes based on student abilities, but evaluation procedures should be derived from the chart in the guide section of this book.

Students should clearly understand the learning outcomes of English 8 as well as the evaluation system to be used. It is important that there be clear distinctions between work habits, attendance, or the turning in of assignments and the measuring of achievement. The former are important and deserve attention but they do not describe achievement. Although students may be very vocal, conforming, or conscientious, these attributes should not be considered replacements for knowledge and skill.

The English 8 program includes a broad variety of learning outcomes. Evaluation should seek to measure the degree of success in each of the learning outcomes where measurement is possible. Evaluation seves three main purposes:

1. It is the basis for providing information to students on their progress.
2. It is the basis for providing information to parents on their child's progress.
3. It is the basis for teacher decision-making concerning instruction.

The third purpose is as important as that of assigning grades. For example, although an assessment of the student's enjoyment of reading should be made, judgments concerning the passing and failing of students would not be drawn from such an assessment. Instead, the teacher would use the results only to restructure the nature of the course.

There is, of course, a place for standardized testing that provides information on a broader base than the provided by classroom tests; and also a place for testing across the grade or the year, provided the results are used intelligently and professionally. A good evaluation program does not depend upon a single instrument. A good evaluation program enables a teacher to confirm judgments and identify weaknesses. It cannot be dependent upon ad hoc approaches and total subjective judgments based upon unstated criteria. It is important to be able to describe the level of achievement attained and to substantiate this with evidence.

LISTENING

The skills of listening are outlined in GOAL 1 of the **English 8-10** guide and in the **Listening and Speaking** column of the guide section of this book.

Because listening skills are an unseen and unheard quantity, the only effective way to assess them is through a response the student makes to what he or she has heard. And since listening skills are most often assessed through writing or speech, their assessment is often prejudiced by the student's skills, or lack of skills, in speaking or writing.

- One simple yet effective way of testing listening skills is to develop different sets of specific oral directions of equal complexity. For each student, select at random a set of directions and read them out, then have the student carry them out. (The use of different but equal sets of directions prevents students from sharing information which would only destroy the validity of the test.)

- When possible, evaluate each student's performance on an individual basis. Select four to five short passages of expository material written at an appropriate level. All passages should be of equal difficulty and have a strong organizational pattern. The type of material that says, "There are three reasons why life on the moon would be difficult. The first of these is. . . . " would be most suitable.

  Call individual students aside and read any one of the passages. Then have the student recall as many of the facts as possible.

- A method that would be more complex to set up but easier to administer requires a carrel with seats on either side. Tape a single short expository passage of the type described above. Prepare a summary of the major points a student should recall for a perfect mark. The first student, sitting in the carrel, listens to the tape and tells the teacher the major points. The tape is rewound. The teacher, sitting on the other side of the carrel, marks the student's response and records the mark on a class list after explaining the marking procedure.

  The next student arrives at the carrel and repeats the procedure while the first one now does the marking. Continue until the listening skills of all students have been marked by a classmate.

- One effective method of assessing listening skills on a collective basis is to select a clearly organized expository passage in which each major category is supported by several points. The outline would appear as:

Bacteria

1. Definition _____
   _____
2. Types
   a. _____
   b. _____
   c. _____
3. Positive Contributions
   a. _____

Give the students a copy of the outline and read the passage at a steady pace but not so slowly that each word can be written down. Force the students to listen for the whole idea and to note it down in a few words. Mark them for correctly noting the main ideas and placing them on the outline.

The assessment of advanced listening and note-taking skills might entail having the students create their outline as they take notes.

SPEAKING

- Circulate among discussion groups with a set of criteria at hand such as:

  Is the student participating?

  Is the student concentrating on the task?

  Is the student **with** the other students or sitting peripherally as though uninvolved?

  Is the student taking a leadership role?
  Acting as recorder? Effectively supporting others?
  Posing questions? Acting as a source of information?

  Is the student supportive of other members of the group?

  Did the student come well prepared?

  Make an anecdotal record describing the discussion skills of 10 to 15 students each time there is a class discussion. By focusing on the criteria as a basis for judgment a valid mark can be assigned that is based on accurate observation rather than **gut feeling.**

- Using a similarly stated set of criteria that has been discussed with students, a panel discussion can also be evaluated as it proceeds.

- Develop through discussion with the students a short list of questions they should ask themselves as they prepare the speech or report. This might include:

  Do I have a strong introduction or merely wander into the speech, or worse still not make the topic clear at all?

  Do I have a proper conclusion or do I just quit?

  Is the content interesting, well organized, and appropriate for my audience?

  Am I well prepared?

  Do I face my audience? Do I speak clearly and audibly?

  This list of questions is also used by the whole class and the teacher during evaluation.

  Design a simple evaluation form such as:

Name _____

Comments		
	Introduction	(5) _____
	Content	(20) _____
	Conclusion	(5) _____
	Presentation	(20 _____
	Total	(50) _____

Make enough copies so that each student can evaluate the presentation of all classmates. Have each student mark each speech and write three positive comments and two suggestions for improvement.

Fifty per cent of the student's mark should be assigned by the teacher; the other 50 per cent should be the average of the marks assigned by classmates.

ENJOYMENT OF READING

Enjoyment of reading is outlined in GOAL 3 of the **English 8-12** guide and in the **Reading** column of the guide section of this book. Because this is an important aspect of English 8, teachers will wish to make some assessment that would help them know how much emphasis is needed on activities designed to stimulate an interest in reading.

- Take a class list to the school library after school each night for a week and record which students are taking out books and how many. Repeat this one-third of the way through the course, and again at the two-thirds point. Are more students taking out books? Are those students who are taking out books taking more of them?

- Have students complete a reading–interest inventory such as the following:

Reading-Interest Inventory

Place in the brackets the number that best describes your feeling about reading the following kinds of materials.

1. Like very much
2. Like a little
3. Neutral
4. Dislike somewhat
5. Dislike very much

1. Reading the newspaper ( )
2. Reading the front page of the newspaper ( )
3. Reading the comics in the newspaper ( )
4. Reading the sports page in the newspaper ( )
5. Reading about world events in the newspaper ( )
6. Reading local-interest items in the newspaper ( )

7. Reading books ( )
8. Reading books that are about real people ( )
9. Reading books that are funny ( )
10. Reading books that have a lot of adventure in them ( )
11. Reading books about my hobbies ( )
12. Reading books about women ( )
13. Reading books about men ( )
14. Reading books about the same problems that I have ( )

15. Reading about mystery stories ( )
16. Reading poetry ( )
17. Reading books about family life ( )
18. Reading books with romance in them ( )
19. Reading about sports ( )
20. Reading books about personal appearance ( )
21. Reading books about teenage problems ( )
22. Reading books about jobs ( )
23. Reading science-fiction books ( )
24. Reading books on religion ( )
25. Reading animal stories ( )
26. Reading books that have violence in them ( )

27. Reading books about social problems ( )
28. Reading books with many pictures ( )

29. Reading magazines ( )
30. Reading hobby magazines ( )

31. Reading romance magazines ( )
32. Reading comic books ( )
33. Reading magazines about clothing and styles ( )
34. Reading magazines about women ( )
35. Reading magazines about men ( )
36. Reading magazines about music ( )
37. Reading detective-story magazines ( )
38. Reading joke magazines ( )

Adapted from pp. 165-167 **Teaching Reading Skills in Secondary Schools.** Olson, A.V. et al. Intext Educational Publishers. Scranton, Illinois.

The inventory provides information for use in individualizing reading. If the inventory is re-administered at the beginning of the course, one-third of the way through the course, and then two-thirds of the way, the teacher can see:

Increases in enjoyment of specific types of reading.

Increases in enjoyment of a broader range of materials.

The teacher can then modify approaches accordingly.

READING

The skills of reading are outlined in GOAL 4 and GOAL 7 of the **English 8-12** guide, and in the **Reading** column of the guide section of this book.

Since there are so many different ways of evaluating reading, with many of them requiring extensive explanations for which there is no room in this guide/resource, the most effective recommendation seems to be that the teacher consult a reading specialist in the district for advice. The effective use of local resource personnel also can be of much help to the teacher faced with reading levels from grade 3 to grade 12.

WRITING

The skills of writing are outlined in GOALS 5, 6, and 14 of the **English 8-12** guide, and in the **Writing** column of the guide section of this book. In addition, writing is often evaluated with relation to literature, as outlined in GOALS 9, 10, 11, 12, and 13, as well as in the **Literature and Media** column of the guide section of this book.

- In determining the points on which students need instruction, use a set of papers as a diagnostic device. Skim a class set rapidly, noting the kinds of writing problems. Accumulate a list under headings such as spelling, usage, punctuation, organization, and use it as the basis for designing future lessons.

- Explain the criteria on which a mark is assigned. For example, distribute copies of an average paper, project a copy on the overhead, and go through it, indicating your response to the various sections sentence by sentence and explaining the basis for each comment and symbol. Have the students make notes of your responses as you comment.

  This serves three purposes: they get to know the types of criteria being used; they get a better idea of the meaning and purpose of your comments; and they learn a marking style for use on one another's papers.

- Have the students maintain a composition notebook, writing one composition a week. Written comments should focus on positive items and one or two writing errors. Do the marking during the composition period. Written comments should be positive and sincere in order to build student confidence. In this way, the limited number of specific suggestions for improvement will be received as supportive assistance rather than carping criticism.

- Put a chart on the inside cover of each student's notebook, such as:

Name _____	1st Essay	2nd Essay	3rd Essay	4th Essay
Errors noted:				
1) Run-on sentence	x	x		
2) Sentence fragment	x			
3) Spelling errors				
4) Etc.				

These charts can be **part** of the focus for individual writing conferences: remember the importance of stressing the strengths already evident in student writing. Using these charts, groups can also be formed to work on specific writing difficulties.

- Prepare a standard set of correction symbols and explain each in detail as it is introduced:

Agreement of subject and verb	Agr
Awkward expression: reword	Awk
Change capital to a lower case letter	lc
Capitalize lower case letter	Cap
Faulty division of word at end of sentence	Div
Sentence fragment	Frag
Misplaced modifier	MM
New paragraph	¶
Punctuation error	P
Run-on sentence	Ro
Spelling error	Sp
Wrong tense	T

Each symbol should be introduced only after students have received instruction.

- Occasionally, put comments about their papers on a tape; they will find it interesting to listen to them while reading their papers. The students can take turns listening to the tape while the class is working on another project. Direct the students on the tape by naming who is to listen and having the student call the next person to the tape.

- Mark a paper with the writer present. Although time-consuming, this method trains the students to edit their work. It also often shows the student the difference between what is written on the page and what the student meant to write.

- Have the students mark one another's papers, but first explain what is meant by **marking** papers. Then, establish the specific marking criteria.

a)	Good opening (5)	_____
b)	Presents a point and supports it with examples (20). (Perhaps indicate two marks for each point and two for each example, with latitude if it is a poor point or an irrelevant example.)	_____
c)	Good conclusion (4)	_____
d)	Freedom from spelling, punctuation, and usage errors (16). (In this case, Indicate two marks off for each error.)	_____
e)	Rough copy present (5)	_____
	TOTAL	50

Comments:

Make enough copies of the evaluation criteria for five to a student. Form groups of five, balancing them according to student ability, and give each the papers of another group. Each student marks each paper: marking directly on the paper only the spelling, punctuation, and usage errors. The rest of the marks and comments should appear on the individual marking sheets.

When all papers are marked, have the students discuss their comments and their reasons for them. The mark for each paper in a group is that group's average mark.

- Papers can be similarly exchanged with other classes, with the students doing the marking.

Students are likely to need some training in offering constructive criticism, and more importantly how to accept it.

- Students are likely to need some training in how to offer constructive criticism, and, more important, how to accept it.

- Following is a copy of the **Language B.C.** checklist as revised for this guide/resource. Teachers report that its best use is in an English department meeting in which they use the checklist to mark a common set of papers. In this way, and English department can establish reliable inter-class standards for marking.

LEARNING ASSESSMENT PROGRAM
MINISTRY OF EDUCATION
VICTORIA, B.C.

CHECKLIST FOR MARKING COMPOSITIONS

RANKING OF OVERALL EFFECTIVENESS ☐

PAPER NUMBER ☐☐☐☐

1. IDEAS

Has a main idea or thesis — yes / no

Main idea is developed
- imaginatively "
- individualistically "
- tritely "
- not at all "

Supporting ideas are
- specifically relevant "
- quantitatively insufficient "
- irrelevant and tedious "

Supporting ideas are presented
- interestingly "
- mechanically "
- ineffectively "

Ranking of effectiveness of ideas ☐

2. ORGANIZATION

Composition is clearly organized — yes / no

The following weaknesses occur
- no effective opening paragraph "
- ideas are not presented in an effective order "
- lack of clear transitions "
- inconsistent point of view "
- does not build to an effective conclusion "

Appropriate substantiation is evident — yes / no

Major problems are
- lack of examples to illustrate ideas "
- padding or repetition "
- underdeveloped "

Individual paragraphs are well developed — yes / no

Major problems are
- no sense of paragraphing "
- lack of logical development "
- poor transitions "
- lack of substantiating examples "
- poorly developed examples "

Ranking of organization ☐

3. SENTENCE DEVELOPMENT AND USAGE

Sentence structure is acceptable — yes / no

The following errors recur
- fragmented sentences "
- fused sentences "
- faulty subordination/coordination "
- faulty pronoun references "
- misplaced and dangling modifiers "
- faulty subject-verb agreement "
- inconsistent tense "
- faulty parallelism "
- lack of density "

Sentence structure is sophisticated — yes / no

If **yes**, because writing includes
- effective rhetorical devices "
- a variety of sentence patterns "
- precise and concise phrasing "

Ranking of sentence development, usage ☐

4. VOCABULARY

Vocabulary is acceptable — yes / no

The following weaknesses recur
- frequent use of wrong words "
- inappropriate use of slang "
- overly elaborate language, limited range of vocabulary "
- detrimental use of cliches "

Vocabulary is sophisticated — yes / no

If **yes**, because
- figurative language is used effectively "
- word choice is varied effectively "
- words are used precisely "

Ranking of vocabulary ☐

5. SPELLING, PUNCTUATION, & HANDWRITING

Spelling is acceptable — yes / no

The following mispellings recur
- difficult words "
- common words "

Punctuation is acceptable — yes / no

The following errors recur
- misuse of end punctuation "
- misuse of internal punctuation "
- misuse of apostrophes "
- misuse of quotation marks "

Capitalization is acceptable — yes / no

Handwriting is legible — yes / no

Effective proofreading and editing is — yes / no

Ranking of spelling etc ☐

MINISTRY OF EDUCATION
LEARNING ASSESSMENT BRANCH
LANGUAGE ASSESSMENT PROJECT

CRITERIA FOR MARKING STUDENT ESSAYS

1. IDEAS

High — (Scored 7, 8, or 9.) The student has given thought to the topic and shows a degree of insight. Each main point has been discussed long enough so that the meaning is clear. Each main point is supported with arguments, examples, or details, giving the reader reason for believing it. The main points are clearly related to the topic and to the main idea or impression that is being conveyed. No essential points are overlooked and there is no padding.

Middle — (Scored 4, 5, or 6.) The paper gives the impression that the student does not really believe what he or she is writing or does not fully understand the meaning of the topic. The student seems to be guessing what the reader wants and writing what will get by. Points are not clearly explained and do not come alive to the reader. The student is writing what will sound good, not what he or she believes or knows.

Low — (Scored 1, 2, or 3.) It is either hard to tell what points the student is trying to make or they are so silly that, had the student stopped to think, he or she would have realized that they made no sense. The student is merely trying to get something down on paper. The same point is repeated in slightly different words.

2. ORGANIZATION

High — (Scored 7, 8, or 9.) The paper starts on a good point, has a sense of movement, gets somewhere, and then concludes. It has an underlying plan and viewpoint that the reader can follow; the reader is never in doubt as to the point being made or the direction being taken. Main points are treated at greatest length or with greatest emphasis, others are treated in proportion to their importance.

Middle — (Scored 4, 5, or 6.) The organization of this paper is mechanical. There is usually a one-paragraph introduction, three main points, each treated in one paragraph, and a conclusion that often seems tacked on or forced. Some trivial points are treated in greater detail than important ones and there is usually some deadwood that should have been cut out.

Low — (Scored 1, 2, or 3.) This paper starts nowhere and doesn't get anywhere. The reader becomes lost. The main points are not clearly separated and appear in random order as though no thought had been given to what the student intended to say before he or she started to write.

3. USAGE, SENTENCE STRUCTURE

High — (Scored 7, 8, or 9.) The paper is free of usage and structural errors. Sentences are clear and interesting. Sentence structures and lengths are varied effectively.

Middle — (Scored 4, 5, or 6.) There are a few errors in usage but not enough to obscure meaning. The sentence structure is usually correct in familiar sentence patterns but there are occasional errors in complicated patterns: errors in parallelism, subordination, tense, consistency, pronoun references, etc.

Low — (Scored 1, 2, or 3.) An abundance of serious errors in usage and sentence structure makes it difficult to understand the paper.

4. VOCABULARY

High — (Scored 7, 8, or 9.) The writer uses a sprinkling of uncommon words, or familiar words, in an uncommon setting. An interest in words and putting words together in slightly unusual ways is shown. Some of the experiments with words may not quite succeed, but this is such a promising trait in a young writer that a few mistakes may be ignored. Words are mostly used correctly and with imagination.

Middle (Scored 4, 5, or 6.) The writer is addicted to hackneyed expressions. If a blank were left in any one of the sentences, almost any reader could guess the word that was used. The writer does not stop to think out how to say something original; he or she just says it in the same way as everyone else. A writer may also get a middle ranking in this quality if experiments with uncommon words are overdone, if a big word is always used when a little word would serve the purpose, or if vocabulary levels are mixed.

Low (Scored 1, 2, or 3.) The writer uses words so carelessly and inexactly that far too many become gross misusages. These are not intentional experiments with words in which failure may be ignored: they reflect a groping for words and the use of them without regard to their fitness. A paper written in a childlike vocabulary may also get a low ranking on this quality, even if no word is actually misused.

5. SPELLING, PUNCTUATION, AND HANDWRITING

High (Scored 7, 8, or 9.) There are few, if any, spelling or punctuation errors. Handwriting is clear and attractive.

Middle (Scored 4, 5, or 6.) There are spelling errors in several difficult words. There are several errors in punctuation, although they should not detract from understanding. The handwriting is legible.

Low (Scored 1, 2, or 3.) The frequency of spelling and punctuation errors interferes with comprehension. The paper is sloppy and difficult to read.

6. OVER-ALL EFFECTIVENESS

High (Scored 7, 8, or 9.) The paper shows originality of thought and presentation. Ideas and words are expressed clearly and interestingly. There are few, if any, mechanical errors.

Middle (Ranked 4, 5, or 6.) The paper is generally clear although it lacks originality. There are a few problems in organization and sentence structure, and occasional error in spelling and punctuation, but comprehension of the basic ideas is not affected by them.

Low (Scored 1, 2, or 3.) Ideas are either poor or poorly presented. Organizational and mechanical errors predominate. Comprehension is difficult.

LITERATURE AND MEDIA

The skills and knowledge related to literature and the media are outlined in GOALS 8, 9, 10, 11, and 12 of the **English 8-12** guide, and in the **Literature and Media** column of the guide section of this book.

It is important to recognize that although evaluation in this area entails looking at mastery of both knowledge and skills, it also is prejudiced by the skills of reading and writing.

Teachers have a broad repertoire of testing mechanisms for this area. An important recommendation would be to use several different methods: short sentence-and-answer questions, filling-in-the-blanks questions, multiple-choice questions, matching-of-columns questions, short paragraph-answer questions, etc.

It is also important to use many unseen selections comparable to those that have been studied in order to assess student mastery of concepts and skills. Use material and design questions written at the grade 6 level: this averts as much as possible conflict between the student's mastery of the concept and his or her reading ability.